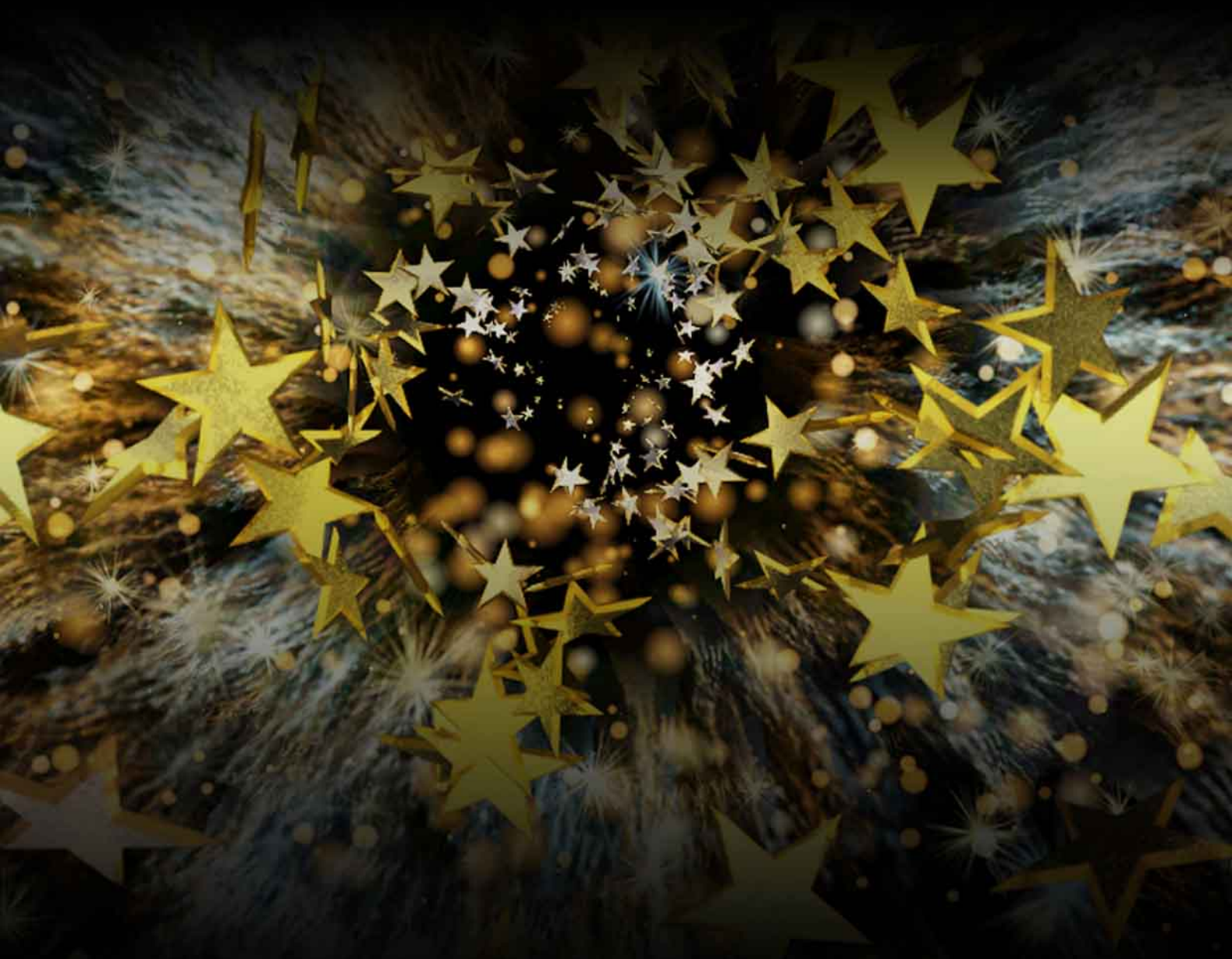


# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 1**

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## Congratulations, and welcome!

Thank you for investing in this course. If you apply what you are about to read **YOU** can CHANGE your LIFE.

We are certain you won't be disappointed, as we believe the lessons herein comprise the most useful and practical 'no holds barred' instructional course on how to become a PROFESSIONAL magician with a PROFESSIONAL ATTITUDE, *and* make money from magic. It's the result of many years of extensive research and experience, and there is nothing else like it.

You will regularly look forward to, and receive, mind blowing marketing techniques, fantastic magic, the highest quality instruction, and free magic effects, fully explained and presented on the CD-ROM's or videos.

By the end of the twelfth module you will be in no doubt whatsoever that your money was well spent. Just using one of the tips contained in this course could very well repay your investment many times over.

Paul Daniels, a magic genius, has shared personal tips and techniques throughout, many of which have never previously been released in print. In addition, Paul's useful anecdotes as well as his frequently unconventional way of thinking make for riveting reading. Paul is superbly qualified to teach you as he has made literally millions from the performance of magic. His BBC TV show ran for 15 years, and it was consistently at the top of the ratings. He has been honoured with just about every major award in the entertainment industry over the years for his achievements. Therefore, in our opinion, you have the best possible teacher to help you succeed.

The co-writer of the course, Andrew Lock has been in and around entertainment magic virtually all his life. He now manages one of the most successful online magic stores on the Internet, and will be sharing his extensive marketing and business experience to help you avoid many common mistakes.

## ***Everyone Loves Magic (that is performed well)***

Magic will give you the opportunity to influence others in a positive way. Most people love watching magic - bearing in mind, as Paul always says, “as long as it is *performed well*”. Unfortunately, many magicians with poor shows have given magic a bad name, including even some magicians who have appeared on TV!

However, let's focus on the positive. Imagine the scene as you show an impromptu piece of magic to someone who is feeling a little down, stressed, or overworked - the effect on them can be **priceless**. Add to that the many ways magic can be used to good effect in the business world, in presentations, in meetings, during sales messages etc - it can make you stand out as special, well spoken of, with a real edge over your competition.

Cast your mind back to the time when *you* were first shown some magic. You would most likely have been wide-eyed, filled with a sense of wonder and amazement at seeing the magic performed. **You will soon possess that ability!** As a magician friend used to say, as you leave home for each performance, you'll truthfully be able to walk along singing, “I'm off to *be* the wizard!” Mind you, the *Wizard of Oz* 'woz' his favourite film!

## **Anyone can be Successful in Magic**

Regardless of your background, experience or current financial situation, you *can* be successful in magic. Reading this right now will be craftsmen, builders, college students, salesmen and individuals from all manner of different backgrounds. What counts is your personal commitment to learning, and putting into practice everything from all twelve modules. Decide now to change your life for the better with your new skills.



Magic will change your life forever, that's guaranteed!



**NOTE: What you MUST remember is that you don't have to be a 'star' to earn a very good living as a magician. There are many magicians, practically unknown to either the world of magic or to the public, but their lifestyles and their income are to be envied.**

The course has been carefully crafted so as to guide you step-by-step through each process necessary to become fully competent and professional. With a little effort, you will astound your audience with world-class magic, as well as having the potential to earn more than you ever thought possible.

The course is written in a straightforward and direct manner with contributions from a number of internationally known magicians with extensive experience. It is packed with quality instruction, some of which may shock and surprise you. And you certainly won't have to wade through lots of waffle and historical information that is not relevant.

If you already perform magic then you may have to 'unlearn' some things you have been taught incorrectly. You may not agree with everything you read, but they are proven techniques. They work. They will work for you just as they work for us.

At this point you should be aware that within the wonderful world of magic there are many different levels of interest and performance ability.

For example, there is the kind of magic that you get from books for absolute beginners. That's great, because we all have to start somewhere, but the vast majority of that is not suitable for a fully professional show. Then there is the kind of magic seen at magic conventions most of which is rarely commercial. That's not to decry it, because it is a lot of fun, its hobby magic. Often this type of magic effect is referred to as a good 'dealer item' or 'convention trick.'



As much as professional magicians love them to play with this kind of magic, keep in mind that such effects are often not suitable for use in a commercial show.

Then there are the professional, working magicians who only use effects that they know will get the desired reaction. Paul Daniels says he has developed a kind of sixth sense over the years to know exactly *what audiences will enjoy*. It's this kind of magic that you will learn in this course.

### ***You'll be the Envy of your Friends***

If you follow the advice in this course you will become successful in the 'fame game' and/or financially. How that affects those around you is entirely up to you. A good magician is held in high esteem, and your family and friends may not be prepared for the attention that you will receive, or your increased financial status. Also, other magicians in your area who don't have this course will probably become envious of your success. If you are a member of a magic club (or eventually become one), not everyone will be happy for you when you are singled out as an example of what can be achieved. Don't worry about this. Just try to maintain a 'down to earth' manner and continue to treat everyone respectfully.

Interestingly, some of the biggest names in magic are some of the nicest people in the business. I had the opportunity to speak to Lance Burton in Las Vegas recently. He not only shows a genuine interest in all magicians but is also down to earth and very modest. In fact, you will often find him mingling with the audience after the show, in the magic store next to his theatre.

Paul Daniels is another example of a magician who has remained down to earth and approachable despite international fame. Paul always makes time for other people, even though he can rarely escape from the public eye.

Having spent some time with Paul in New York recently, it seemed as though every few moments someone would approach, asking for an autograph or just wanting to talk to him. Paul patiently spoke to each one, never complaining or grumbling.

I happen to know however that Paul does find it irritating, and a bit sad when occasionally a young magician or two approach and boastfully claim to perform a particular effect better than him. I don't blame him for finding that annoying. Even so, Paul still remains kind and tactful; after all, he has nothing to prove!

By contrast, some magicians who *think* they have 'made it big' can be full of their own self-importance. They are often unwilling to help someone who is sincere in learning magic, and then tend to look down on these people. That is quite wrong, because after all, these same magicians needed support when they were learning too. Again, by contrast, Lance Burton is a fine example with his willingness to support and encourage new magicians.

This point reminds me about when I was recently on a cruise ship around Europe. Like many cruises, one of the evening shows featured a magician with his wife as the assistant. They were very good, they presented some great magic, and the audience clearly appreciated them.



*There can be some lovely 'perks' with **your** new career.*

However, what impressed the audience the most was that after every performance they took the trouble to appear by the front of the stage to greet the audience, talk to them, and share in discussing anyone's interest in magic. Be careful to keep *your* feet firmly on the ground, and you will remove any animosity that may otherwise be created amongst your family and friends. You will also attract and keep lots of adoring fans! Who knows, it might be you performing on the cruise ship next time...

### ***Something you Must Know - Right Now***

It is important to clarify something about the art of magic at the outset that you may or may not have considered. Let's get it out of the way, and then concentrate on helping you succeed and make some money!

Magic is sometimes mistaken for witchcraft, sorcery, paganism, black magic, and even Satanism. Some so called mediums, psychics, mind readers and so on try to convince others that they have special powers. They do not.

On the contrary, whatever stunning illusion or amazing effect you may have seen performed, whether it's a levitation, making a Jumbo jet disappear, astounding feats of mind reading, or whatever it is, magic is ***always an illusion*** (in the true sense of the word). It is only brought about by logical, physical means.

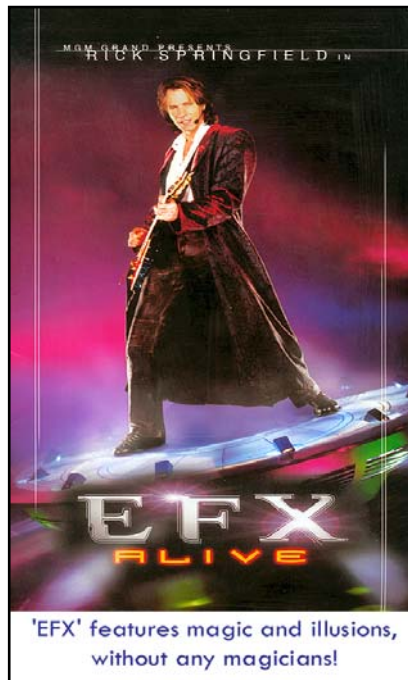
Magic is about entertaining an audience of one person or many hundreds, either by skilfully diverting their attention, the use of clever 'gimmicks' or props, or by convincing them that they are seeing something they are not. Remember, it is all brought about by physical means, ***and learnt***, that's why you will be able to do it too!

## ***The First Secret***

So what are 'magicians'? The English Language has changed so much. In days gone by people doing tricks were called conjurors, and 'magicians', creatures of fable who did 'fabulous' and therefore truly impossible magic, did not exist in the real world. Nowadays anyone doing tricks is called a magician. In truth, a magician, conjuror, or whatever name society puts on them, is really an actor, playing the part of a person who can do the impossible.

Ultimately it's all about entertainment - the audience enjoys watching the effects, and the performer gets fulfilment from presenting them. The clever part is how the magician 'leads' the audience to the final goal of being amazed and thrilled. **The key to it all is acting**, and so by extension it's clear that a *good magician is a good actor*. Let's expand on this point...

If you have ever been to a West End or Broadway theatre show, you'll know that magic or illusions are often performed in such shows as special effects. You know the kind of thing: a spectacular entrance on stage, the moment when a performer cleverly vanishes, or perhaps someone floats in mid air.



However, the performers in those instances are not called magicians; they are just actors or entertainers who have simply learned some illusion techniques. Do you get the point? A magician is an actor *and* an actor can be a magician.

Let me give you a couple more examples: Paul Daniels, using his magical knowledge, created special magical effects for the musical *The Phantom of the Opera* for Michael Crawford and those actors who came after him. In Las Vegas, the show called 'EFX' contains

hundreds, possibly thousands of magic effects and illusions, yet it is not billed as a magic show, and none of the performers are called 'magicians'.

Again, this demonstrates the connection between magic and acting. The actors in the show simply *learned the illusions*. Keep in mind that your goal also, is to lead the audience to amazement, entertaining them in the process, by *acting* as a magician.

If you stay with that basic principle of magic you won't go far wrong, and we make no apology for emphasising the point a number of times in this course. It really is the first and perhaps most crucial secret of magic.

Actually, acting itself as an art has much in common with magic. We've already mentioned the fact that some magic illusions are integrated into theatre. Think about this carefully: even in its basic form, in a play that has no obvious magic, an actor has to convince the audience that they (the audience) are experiencing something different from reality. The actor normally has to portray a very different character from his or her own.

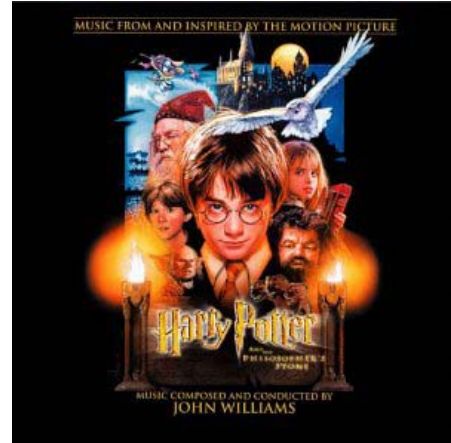
For proof of this, how often have you found yourself talking about a soap star or film character as if they were real? For example, whilst talking to someone else about the TV show you might have said: "*Did you see what he did to her?*" Or perhaps: "*That woman is a nasty piece of work!*"



What has happened? The actor has managed to convince you, and the rest of the audience, that they are something they are not – be it rich, poor, intelligent, scheming, unwell, or whatever. The reality could be that they are a very different character or personality in real life.

You can understand how some actors get typecast or receive fan mail. It simply means they have done a good job at portraying a type of character!

And so with magic, the magician likewise tries to convince the audience that what they are seeing is real. The audience should get wrapped up in the experience and enjoy themselves.



*We know movie special effects are just that,  
but how many of us are unsure  
whether a magic effect or trick is real?*

Most people realise that what they see cannot be real, but they also know that it's enjoyable to let themselves wander into a fantasy world on occasion – that's part of the appeal of magic.

On this point, Paul says: "I like to think of my show as 'going home magic.' Let me explain. Whilst watching it, the audience should be too *entertained* to bother about working out it out. Only when they are in their cars *going home* should they start to question '*how did he do that!?*' "

### **Here's a Big Tip:**

Since the first big secret of magic is that you are an ACTOR, it is obvious that you should learn about the art of acting. Don't let that idea frighten you, you do not have to become a Kenneth Brannagh or a Meryl Streep, you merely have to understand and apply the basic principles of stagecraft. Where can you learn? Might we suggest two obvious places? Books on acting abound and can be found in good book shops, libraries and on the Internet. This might sound 'dusty' to you, but believe me, if you love performance you will be amazed at how you will be drawn in to the world of theatre and its subtleties.

Another great place to pick up tips is your local dramatic society or club. They meet frequently and are always on the lookout for new members. Dramatic societies also have the advantage of having directors who will help you to learn the correct way to move about on the stage.

'Ah yes' you say, 'but I don't want to go on stage; I want to do close up magic'. Here is another surprise for you: when you do close up magic you ARE on stage. It may be smaller, there may not even be a physical stage, but wherever you perform is still your 'theatre', and the actual size does not matter, the rules stay the same.

Trust us, ALL performance knowledge is useful and we strongly advise you to, at the very least, dip into the world of acting. You will be so glad you did.

### **Here's Another Big Tip:**

As you read this course, or as you read and study your magic and acting books or learn about performance art in any way, you will come across what you think is a good idea. This concept might be a magical effect, a way to look, or a 'bit of business' as they say in the entertainment industry. Whatever it is, it will jump off the page at you and APPEAL to YOU. **WRITE IT DOWN.**

Start NOW by getting yourself a 'Good Ideas Notebook'. DO NOT just think to yourself, *'that's a good idea'*, **WRITE IT DOWN IN FULL.** We cannot emphasise how important this is to your success.

By doing so, the appealing concept that you discovered will be stronger in your mind's eye and you will be far more likely to act upon it. We all fail to remember everything, so in the future your notes will be **PRICELESS** to you.

This may seem obvious; it may seem pedantic; it is however, such a strong, powerful motivational tool, that the first heading in your 'Good Ideas Notebook' should be **'WRITE IT DOWN'!**

Have you done it yet?

## ***Tricks or Effects?***

Throughout the course you will see that reference is often made to magic *effects* rather than tricks. This really is more accurate, because although the general public usually make reference to 'magic tricks', many magicians don't like the word 'trick'. Also, quite a few members of the public don't like to think of themselves as being 'tricked', or 'fooled'.

Recall the thought mentioned previously. Our aim is to *entertain* and *amaze* an audience. It is **not** to *trick* or *fool* them. A better word would be 'baffle'. The word 'trick' then, could have a somewhat negative connotation. That's why we prefer to refer to 'magic effects' most of the time. It's a minor detail in the grand scheme of things, so we're sure you won't mind!

## ***How this Course Will Work For You...***



*These days there are a number of different ways to learn magic - each has advantages and disadvantages.*

Let's briefly take a look at some of the common ways of learning magic...

You can now learn magic by means of books, magazines, videos, CDROM'S, and DVD's. However with all of these media you will have to 'kiss a lot of frogs in order to find your prince.' What do we mean by that? We mean that looking at that mass of information, you might be disappointed to only find a few tricks that will suit you.

All expert magicians have had to plough their way through these routes to find what works for them. This course will encourage you to do the same, but we will teach you *HOW* to read, *HOW* to view effects, *HOW* to find the gems that *will* suit you.

All the learning methods have certain disadvantages, but this course, which encompasses the full spectrum of media, has been especially created to remove those problems.

In this course, you will find a refreshing change. The magic you'll learn is painstakingly explained. Nothing is assumed of you, and you will thoroughly enjoy the learning experience, even if you do have some magic knowledge already.

How else is this course different to anything you may have come across before? Well, you probably get irritated at the number of books that offer 'tricks' that seem to be an insult to your intelligence. Many of these don't seem to be magic at all, just a brain-teaser or a silly game. This course will show you how *all* magical information can be used professionally. Remember we are now in the business of making money.

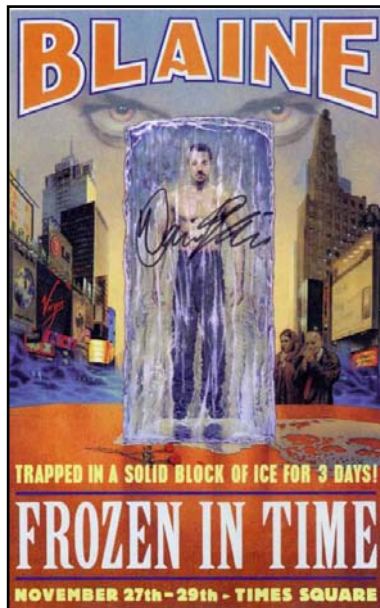
At the other end of the scale there are books that contain magic so complicated that you almost need a degree to understand them, and then you would need to practice for weeks or months, over and over to achieve the desired result. Is that your idea of fun? If it is, fine, but if it isn't then don't worry. Some of the top magical earners are not very good at 'finger flinging' at all.

Consider this course as your personal collection of gems from the combined vast experience of magicians, as well as from marketing geniuses, whose structured approach leaves nothing to chance in developing your business. You will simply not find anything to match it, anywhere.

### ***Step by Step - We'll Lead You to Your Success***

As you progress through the course, you will learn first-class, useful magic, with every effect chosen for its powerful audience reaction, ease of learning and presentation. Relax, because there are no complicated sleight-of-hand movements or difficult routines to deal with anywhere in the modules. Yes, they can be useful, and for some people they can be a fun part of the hobby of magic, but they are not compulsory in the *business* of magic.

If you are interested in sleights, there are plenty of books and videos to keep you entertained, and no one will decry you for wanting to learn more about that type of magic.



*David Blaine is probably a better actor than he is a magician, but he has still made a lot of money from it!*

Actually, we cannot emphasise enough that *it is not a requirement* to know sleight-of-hand techniques in order to be a successful magician. Are you surprised by that? If you are, we understand, but let us tell you why it's true.

There is a certain attitude amongst some magicians that says that you are no good if you can't do flashy card shuffles or complicated sleights. Is that what you think? The truth is that there are very successful magicians who don't do complicated sleights, and most illusionists don't even touch 'flashy' close-up magic at all. In fact, look at David Blaine who is popular at the time of writing. Love him or hate him, he's phenomenally successful, but he does very little sleight of hand! So don't get put off by some young upstart who looks down on you just because you don't do sleights.

Most importantly, who are you trying to entertain? Magicians? Remember that magicians will not be paying your wages. Always aim to get the maximum reaction from people who are *not* magicians. Write that down too!

### ***Magic Secrets Revealed***



This course will also reveal many magic secrets to you – secrets that have been closely guarded for years. We will *also* be teaching you some very simple and basic secrets. The reason is that we want you to learn about the *principles* of magic, not just specific effects. We want to encourage you to create new effects from existing magic principles, but of course to do that you need to understand these principles in the first place.



Whilst we are on the subject of revealing secrets, let's deal with the most basic rule in magic. It should be obvious, but it is so important that we need to highlight it now:

***Magic secrets are not to be revealed to anyone else,  
no matter how tempting it may seem.***

Here is a simple truth: if you reveal a magic secret to someone who is merely curious and has no genuine interest in learning magic, they will NOT respect you, in fact the opposite will happen, and they will think a lot less of you. You will spoil the entertainment of magic for them forever.

My wife often says that although she used to be intrigued about how I achieved many incredible effects and illusions, she would have preferred to be kept in the dark about the secrets of magic. She realised that once revealed, the effects are 'spoiled'. This is so true, so please don't reveal magic secrets to anyone, no matter how much they beg you to do so.

This 'don't tell anyone' rule is written in just about every magic book that you read when you are learning. Paul Daniels says the following about the reason for this rule:

*"Not only do you spoil the effect of the magic for the audience, but you are actually stealing from yourself. You are robbing yourself of the money that you spent on the trick, the book, the video or wherever you got the magic from. Okay, you can get the money back perhaps, but you are also robbing yourself of the TIME that you spent researching, finding and learning the trick and it's routine. You can never get that time back again."*

Learning magic secrets is all very well, but since it's what you *do* with the magic that counts, detailed guidance and instruction will be provided that will significantly enhance every performance. Again, these techniques are proven and powerful, and are not readily available from any other source.

## **Everything You Need to Know to Make Money by Magic**

The magic you will learn is obviously important and we are delighted to make it available to you. We do this in the knowledge that you do not merely have a passing interest or curiosity. You have made a substantial investment into your future in magic.

However, we make no apology for emphasising again that much more is needed than just learning 'tricks' or discovering secrets. Therefore, we will be reviewing information that will help you determine what you *personally* want to gain from magic, how to make your presentation unique, and how to promote your skills in the most effective and dynamic way. Just one or two tips from the dozens you will learn could well earn you many thousands in profit, it really could! The only limitation is you!

You obviously desire to build a solid BUSINESS based on magic. This is entirely feasible. Other magicians are doing it right now and the good news is that there is still plenty of room for you to be a winner in this marketplace.

**NOTE: Paul Says:**

**"I never made much money until I turned  
SHOW business into show BUSINESS."**

By way of contrast, some magicians will tell you that you need to have another income to support yourself, and that the magic they do is relegated to being just a hobby or an interest that only brings in a small amount of money. If that's what you want to do, that's fine, but those who tell you that it's not possible to earn a living from magic are **wrong**. Follow the principles laid out in this course and you will discover how wrong they are.

Anyone with a sincere interest in magic, along with the motivation to succeed can be successful and earn a substantial income. It's important that you fully grasp what we just said so we'll repeat it:

*Anyone with a sincere interest in magic, along with the motivation to succeed,  
**can** be successful, and earn a substantial income from magic.*

## How Far Can You Go? Dream On, And On...



Imagine your name lit up on a huge billboard. How would you feel if you saw that? What about having your *own theatre* like Lance Burton? Does that sound impossible? It's not. Lance started like you – he learnt *one trick*.

We assume that as you have this course, you already know an effect or two, but for those who don't, here is the one trick that launched Paul Daniels along a road that has earned him literally millions of pounds. It is a very old trick called 'The Age Cards.'

Magicians who are already familiar with the trick will notice the layout we have provided is a little different from the norm. In future modules we'll be coming back to this trick and Paul will teach you some special ways of enhancing it to make it even better. For now, here is the trick in its basic format:

A spectator is invited to choose a number between 1 and 63, a totally free choice. Six cards are then shown to the audience member, each card having numerous different numbered digits marked down either side of the card. The reverse of each card is blank. As each card is shown to the spectator, the magician asks them if their selected number appears on that card. After displaying all six cards, the magician is immediately able to name the spectators thought of number! To the spectator, it appears impossible that the magician could know or even determine their randomly chosen number, because there are so many different number combinations on the six cards.

The trick works on a simple but effective principle whereby each card has a key number, and by adding up the key numbers on the cards that contain the thought of number, you can easily determine the selected number. Let's show you the layout of the cards, which you can then photocopy to make your own set.

1	3	5	7
9	11	13	15
17	19	21	23
25	27	29	31
33	35	37	39
41	43	45	47
49	51	53	55
57	59	61	63

2	3	6	7
10	11	14	15
18	19	22	23
26	27	30	31
34	35	38	39
42	43	46	47
50	51	54	55
58	59	62	63

4	5	6	7
12	13	14	15
20	21	22	23
28	29	30	31
36	37	38	39
44	45	46	47
52	53	54	55
60	61	62	63

8	9	10	11
12	13	14	15
24	25	26	27
28	29	30	31
40	41	42	43
44	45	46	47
56	57	58	59
60	61	62	63

16	17	18	19
20	21	22	23
24	25	26	27
28	29	30	31
48	49	50	51
52	53	54	55
56	57	58	59
60	61	62	63

32	33	34	35
36	37	38	39
40	41	42	43
44	45	46	47
48	49	50	51
52	53	54	55
56	57	58	59
60	61	62	63

The key numbers used to identify the chosen number are located in the top left corner of each card, so they are, in order: 1,2,4,8,16,32.

Let's look at an example to see how the system works. Suppose the spectator thinks of the number 18. As you show the cards one at a time, the spectator will tell you that his number is only on two of the cards. In the top left hand corner of those two cards will be the numbers 2 and 16 respectively, which add up to 18.

Just to make sure you understand, suppose the spectator thinks of the number 61. They would see that number on five of the cards. The key numbers are 1,4,8,16,32 which add up to 61! Don't worry if you think your addition skills are poor, with a little practice you will find you can add up these key numbers very quickly and easily.

Try it yourself by thinking of a number between 1 and 63, and seeing which cards that number appears on. Obviously, you don't let anyone see you deliberately looking at the key numbers, or being 'seen' to add up the SECRET key numbers.

Of course, a large part of the effectiveness in this trick comes from your acting ability. You want the audience to believe that you are somehow connecting with the spectator to discern their chosen number. Once you have used the cards to achieve that purpose, cast them to one side as if they are of no importance.

A simple effect? Yes it is! But Paul Daniels performs it from his wallet, *and* even does a version of it in some of his stage performances, with a great audience response.

Interestingly, this effect is sometimes looked down upon by many 'know-it-all' magicians, but thanks to the ability to add personality to the presentation, Paul Daniels showed it to a TV producer on a train journey and was granted a one hour television special as a result! Why? Mostly because the TV producer didn't know the secret!



There is a lesson here, did you spot it?:

Don't ignore a magic effect purely because it seems simple.

All magic seems simple once you know the secret!

This important point can be likened to knowing all the answers on a TV game show – the questions only seem easy if you know the answers! So be careful not to prejudge magic if you do happen to know the secret.

Moving on, now that you have learnt your first trick (or added another trick to your collection if you already knew some magic) you should be feeling really good now, because this is an exciting time for you. You have already taken the first step along the road to an amazing new life.

How many people do you know that are in 'dead-end' jobs, spend many hours commuting, and have no home life? Let's face it, we all know people like that. Perhaps some of those things even apply to you at this moment. Well its' time to start smiling, because you have just found the secret to unlocking a fantastic career. Yes, imagine the thrill of seeing your name in lights, on a poster, or even on T.V! Or even without that, just watching your bank balance steadily growing!

***What could be more satisfying than providing fun and entertainment for others?***

Let me tell you what can be more satisfying – doing it for money!!!

You will have the ability to put a smile on someone's face wherever you go, in any situation, to brighten their day and make them feel good. Your bank manager will probably be phoning *you* to take *you* out to dinner, and you will be proud of what you do. Yes, if it's your desire, it *can* be *your name* on the billboard, with audiences demanding to see more! By the way, when your bank manager *does* make that call, Paul says to make sure you tell him your fee for the evening!

## ***A Word of Warning***

We know that you are anxious to get going with some magic but please remember that the course is carefully structured to provide everything you need to succeed. Therefore, please be patient. Carefully review the material methodically, and in the order presented.

At first you will probably feel daunted by so much information to take in. Don't worry. You'll soon adjust to your own pace. So relax and enjoy it - no one is timing you, and it's not a sprint! Take your time, and we encourage you to jot down salient points in your 'good ideas notebook'.



## ***One of the Biggest Secrets in the Magic Business...***

This particular secret is not about how a trick works. However, understand that the secret you are about to discover is far more important than that. It may surprise you, but if you have been reading carefully so far, we have already mentioned it in passing. Did you miss it?

This is the secret...

***You do not have to be an expert, dextrous magician  
in order to make lots of money.***

This secret alone, properly understood, will save you considerable time, effort, and unnecessary hassle. Why have we repeated this fact? Because you HAVE to remember it.

## ***Let's explain more about this secret...***

There are many expert magicians who don't make **any** money, let alone some, or lots. If you've ever been to a magic club, you are likely to have met some of these individuals.

They have spent hours and hours practising and honing their skills to perfection, but only for fun. Many of them would dearly love to earn decent money from performing, but they don't have the first idea how to go about the **business** side of magic.

Can you now begin to understand how skill and dexterity alone are not required to earn lots of money?

The same principle applies to other businesses too. For example, someone could study intensively for years, both practically and in theory, to learn how to become a master joiner or craftsman. Their learned skill enables them to construct superb pieces of furniture, complete with every finished detail. However, is that person *guaranteed* to make money? No! Time spent studying, acquiring knowledge and skill, doesn't *automatically* mean the money will roll in. You have to learn THE BUSINESS!

Before some of you rant and rave, making accusations that this is encouraging sloppy shows and badly performed magic, let's emphasise that's not the case. You do need to practice. It's vital to spend time *learning* great magic.

The point is, however that contrary to popular belief, these factors *alone* do not create either income or success as a magician. They are not the most important factors. To be fair, it's true to say that there are many successful magicians who are very adept at sleights and complex magic, but they are also successful **businessmen**.

### **The Single Most Important Factor to Earning Money from Magic**

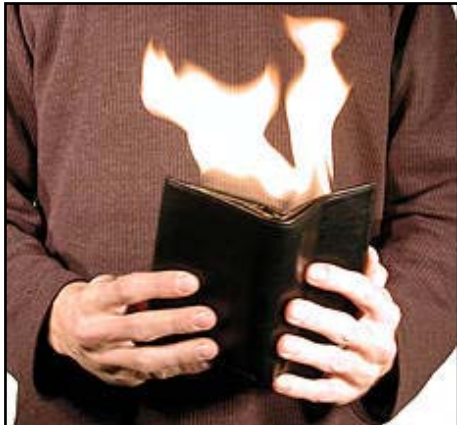
If you are one step ahead, you'll be asking the question 'So what *is* the most important factor to earning money from magic?' It's a good question, and the answer is just one word:

***Marketing!***

That's not very exciting is it? Okay, you will need an act, but the reality is that if you don't market, don't promote, and don't advertise yourself you will be **invisible!** No one will know you exist!

What do you need to do? You need to follow the step-by-step system in this course to the letter. Plus, we'll even make it enjoyable for you to learn.

Let's give you just one example:



Most people merely hand out a business card. Imagine the impression you would leave on someone if you were able to produce real flames out of your wallet just before handing out your business card, which is then found to be perfectly unharmed! What a lasting impression! We'll show you where you can obtain the

special prop that makes this possible. We'll also show you numerous tried and tested methods of getting free publicity. We'll show you the best techniques in the business of marketing. Many of these have never been revealed previously to any other magicians. So hopefully you can see that marketing can be fun with a little thought, and when the money starts rolling in you will be the first to agree about it's value!

### ***It Doesn't Have to be Expensive...***

Many magicians think that to be a star you have to lay out a lot of capital. You don't. We repeat, you don't have to spend a lot of money on the 'big stuff.' You can if you want to (if you have rich relatives), but you *don't have to*.

This point reminds me of an incident which Paul is too modest to relate, so I will. Paul was in Florida on one occasion, and discovered by chance a magic shop within a shopping mall. A young lad was on duty as the 'demonstrator', and Paul got chatting with him. The youth proudly proclaimed "I'm saving up to be a professional magician!" Slightly puzzled, Paul asked what he meant. "I'm saving up to buy the big props" he said, "then I'll be professional."

At this point, the young man had no idea who he was talking to, and Paul asked if he could show him something. Paul went behind the counter, took a beaker from the display, and in seconds rounded up some spectators from amongst the passing shoppers. Within a few minutes he proceeded to blow the audience away with his classic 'chop cup' routine (don't worry if you don't know what it is), and by this time, the young lad in the store was standing with his jaw open, struggling to comprehend what Paul had just done with a small, inexpensive item taken from the shelf!

Astonishingly, Paul has performed the exact same routine in a 7,000 seater auditorium!

Do you get the point? Let's repeat it again: you don't have to spend a lot of money on the 'big stuff.' You can if you want to, but you *don't have to*.

## ***HOW You Can Make Money By Magic***

There are some obvious ways to perform and make a living from magic. For example, you are probably familiar with the following, which are primarily to do with where you would perform the magic:

**Childrens Parties**

**Street Magic**

**Restaurant Magic**

**Night Club Magic**

**Cruise Ship Magic**

**Theatre Magic**

**Stage Magic**

**Cabaret Magic**

**Social Clubs Magic**

**Television Magic**

**Private Parties**

**Corporate Magic**

**Trade Show Magic**



You can also make money in many other ways that don't relate primarily to performing for an audience. For example:

**Writing magic articles for release to newspapers and magazines (don't reveal secrets)**

**Writing instructional books for beginners**

**Inventing and selling your own secrets**

**Manufacturing and selling magic related props**

**Teaching magic on a one to one basis or to a class**

**Advising on the use of magic as visual effects in theatre, film and television**

**Buying and selling magic collectables**

**Running a magic shop or becoming a magic supplies dealer**

**Lecturing at magic conventions**

**Applying magic to the field of sales by offering training and motivational speeches**

**Organise magic conventions**

Let's look at some of the traditional ways of earning magic first, in a little more detail.

## **Kids Parties**

Entertaining at children's parties is where most magicians begin. Face the fact that at some point you will probably be asked to perform for children. Colourful props and visual magic are appreciated by kids, as is lots of fun and humour that youngsters can understand. Oddly however, we have also seen quite serious magicians present excellent children's shows, so we'll be giving you information on a variety of ways to present these shows effectively.

Most kids simply love magic. They can't get enough of it and so they make for really appreciative audiences if handled properly. You will get real pleasure from watching their eyes light up with a sense of wonderment. Why do you think that kids' magic sets sell so well?

Don't forget, the big secret with getting lots of bookings is the marketing of your business. With the methods that you will be shown to get a never ending stream of business, there will never be any need for you to pay for big adverts.

## Street Magic

Although it may not appear to be so, street magic is a very wide term. The magicians who perform on the street can, and do perform everything from close-up through to illusions such as escapology and so on. The real magic however is how to get money out of the passers-by.

At the time of writing, street magic is very much in vogue. Interestingly, it's always been there, but it's only recently become fashionable. With a little practice, you can instantly get everyone within sight hooked on what you are doing, and you may also find yourself being asked to perform at private parties and functions.



*Paul Zenon is a capable and well regarded street magician in the U.K..*



## Restaurant Magic

Sometimes called 'table-hopping' or 'walk around' magic because of the nature of strolling from one table to the next during the meal. Some corporate functions will also require the magician to perform for guests seated at a table. Much of the close-up factors similarly apply to restaurant magic.

This is one area where demand for a good magician will *a/ways* outstrip supply. Take a look at your 'Yellow Pages', at the number of restaurants, hotels, etc, all competing for business.

A regular restaurant magician could significantly increase the clientele, who are usually delighted to be entertained whilst waiting for their meals to arrive.

Later on in the course, we'll demonstrate to you how you can earn anything up to £500 per week *part-time* – with your evening meals thrown in! The big city areas could provide you with even bigger profits.

It is anticipated that many readers currently in full-time employment will relish the opportunity to perform restaurant magic, whilst continuing with their regular jobs during the day.

Would that help you in your circumstances?

As we said, we'll show you how to get established in this field, from how to contact restaurants right through to choosing the best effects to perform.

Many magicians earn very good money in this field, and they enjoy meeting small groups of people in a relaxed setting, often locally to their home town.



### **Night Club / Cruise Ships / Social Clubs / TV Shows etc.**

Obviously, if you develop a good adult performance in any style, there will be opportunities for you to present your shows in cabarets, nightclubs, theatres, cruise ships, on TV shows, and so on.

What you need to know is how to sell to the people who book these venues, and again, we will be giving you all the tips and advice necessary to be successful in these arenas.



### **Private Parties**

These normally feature close-up to mid-size magic but rarely illusions. Having said that, Paul Daniels was once asked to do a full illusion show in Paris for fifteen people! The client wanted a private magic show and arranged for the whole crew, performers and props to be flown over for one show! Now, those are the kinds of jobs we like!



## Corporate / Trade Shows

Magic for business events and trade shows seems to have become increasingly popular in recent years, probably as a result of some clever marketing, and a desire by companies to do something different.

This type of magic is usually performed close-up, but the magician needs to be able to devise, or alter a magic effect that fits in well with a new product launch or promotion. You will be given guidance on how to do this.

Corporate work and trade shows normally pay extremely well. You will also get to meet a variety of clients with good potential for referrals and future bookings.

Many well known television stars command fees of £10,000 - £20,000 (\$30,000) for an afternoon or evening's work. It is obvious that you could not command as much, as you are not famous yet. However, if a company is willing to pay that sort of cost for a couple of hours of someone's time, you can see the sort of fees that an entertaining magician could command. The more popular you become, the more you will be able to charge.

The potential for building a magic business as a corporate magician is quite phenomenal. Again, we'll show you exactly how to proceed, to get yourself established quickly in this field.



That was a whirlwind tour of some of the conventional performance based ways of earning magic, but bear in mind of course that the key to success in all of these areas is to treat magic as a BUSINESS.

Turning our attention to some of the non-performance based ways of making money, let's briefly review some of those that we listed.

## **Writing Magic Articles**

Newspapers and magazines are continually facing deadlines and therefore need a constant supply of interesting content. Magic will often fit the bill nicely, and with a little persistence there is no reason why you could not be a regular contributor to several publications.

Obviously be sure not to reveal secrets in your writing, but with a wealth of topics to cover under the banner of magic, you should have no problem providing some interesting articles.

## **Writing Instructional Books for Beginners**

Many people discover at some point in their lives that they have a hidden talent for writing. With magic being such a popular hobby, you could compile a simple book of magic tricks aimed at helping beginners.

## **Inventing and Selling Your Own Secrets**

Magicians seem to have an insatiable appetite for new magic, and every visit to a magic shop is sure to prompt the question, "What's new?" Paul calls them 'trickaholics.' If you have a creative leaning, once you have grasped the main principles and application of how magic is performed, you may like to develop new methods of presentation, a new illusion or stage effect, or any other magic related invention which could be sold for profit.

## **Manufacturing and Selling Magic Props**



If you have a practical ability, perhaps as a craftsman, there is real potential for you in the field of making and selling your own line of magic props. Don't worry that your costs may be higher than cheap, imported items, because there is always a market and demand for high quality props.

Ideally, you should develop your own line of effects, but you may find that once you start to talking to magicians, you could team up with one or two others who have the ideas, but not the construction skills. Rule number one in this business is never steal another idea of concept without doing a deal with that person. If they say no, don't do it. There are plenty of other opportunities. Incidentally, as a magician, if you see a dealer ripping off another dealer or inventor, don't buy from them! Don't support their dishonesty.

## **Teaching Magic Classes**

This is clearly an area with tremendous scope for those who have an inclination for teaching, and enjoy interacting with people on a one to one basis.

Many parts of the world have adult education facilities where courses are offered on a whole range of subjects. You could approach the organisers and offer to provide magic classes for mature students, perhaps giving the course a name such as 'discovering magic as a hobby' or something similar.

There is also a market for teaching magic to youths. Many parents would be delighted for their children to attend a class on magic, and with even a relatively small number of students enrolled, you can make a very good living.

## **Being a Magical Adviser for Theatre, Film and TV**

Admittedly, this area might require more persistence to succeed than some of the others because the world of show business can tend to be a closed shop, where it's not what you know, but who you know. That said, if you are interested in acting as a magical adviser, don't be put off. Your determination will play a big part in fulfilling your desire.

If you do happen to know someone 'in the business' then by all means ask for their help. It's amazing how a chain of contacts can often lead to just the right person or office.

The common perception of show business being glamorous is far from the reality of course, and if you are required to be on set or asked to attend rehearsals, be prepared for long days and a lot of waiting around.

What kinds of things are involved when you act in this capacity? Sometimes you might be called upon to train an actor to perform some magic. Sometimes you will be asked to create a magical style illusion using principles of magic. Or you may be asked to perform some magic yourself as a 'stand-in', perhaps when a camera is focused on a close-up of the actors hands.

## **Buying and Selling Magic Collectables**

Since magic has been around for such a long time, a substantial market for old and collectable magic related items has been established. This market is rapidly growing, and with the popularity of the internet and online auction sites such as Ebay, it is much easier to find buyers for these items.

Items such as posters, programmes, tricks, props, photos and other memorabilia are widely sought after, and there is no reason why you should not benefit from being involved in this specialist area too.



As with many collectables, rare magic related items seem to increase their value quite significantly over time, so if you keep an eye on the demand and make careful purchases, you can easily realise a profit from buying and selling such items.

If you are young to middle aged you should be collecting the magicians of today as a matter of course.

Their 'memorabilia of the future' can be obtained either for free or for very little outlay, and if you store it away, who knows what it could be worth in the future?



## Running A Magic Shop

Whilst there seems to be a profusion of magic shops in most developed countries, if you are able to offer a different or *better* way of selling magic



*This magic shop in Downtown Disney, Florida, is a great example of a good looking store in a great location.*

effects and accessories, there is no reason why you should not be successful. But you do need to find that edge over the competition, a unique selling point.

Admittedly, you will need a reasonable capital to get established, but remember that you don't have to have a 'bricks and mortar' shop in the traditional way. E-commerce is widely used by magicians as an easy way of placing orders, and an online shop could reduce your costs significantly. Obviously, there is always

a need for physical shops too, so you may consider that you could find a good location to setup a shop.

## Lecturing at Magic Conventions



Magic conventions or meetings are regularly taking place all over the world, probably on every day of the year, and certain magicians known to the organisers are invited to present lectures that would interest fellow magicians.

If you are very proficient at a particular style of magic, or you feel you have something unique and different that you could share, why not plan a lecture and present it first at a local club. Gauge the response, and you will discover if you are ready to take it further. If not, don't be put off, go back and refine your presentation until it does 'make the grade'.

Magicians who lecture at conventions are not super human or superstars. They are human beings, just like you and me! They have simply applied themselves to putting together an interesting presentation, with the added incentive that they can give the presentation at many different conventions, being paid each and every time!

## **Training Others to Use Magic in Business**

This is another under exploited field of making money from magic. Commercial enterprises on all scales are always looking for the edge over their competition, and magic is a prime way they can achieve that edge. You can cash in on this need by offering training sessions to employees, showing them for example how they can use a few simple tricks to break the ice, close a sale, launch a new product, illustrate a product feature, and so on.

Tied in with using magic in this way, you could also offer your own services as a motivational speaker, using magic to illustrate your message. It's a powerful tool that will get you noticed, and the market is ripe for this kind of service.

## **Organising Magic Conventions**

Well organised magic conventions will always have an audience and there is no reason why you should not launch your own. The key to success will be in matters such as your choice of date, venue, speakers, effective marketing, and other unique benefits you plan to offer delegates. Bear in mind that the competition is strong, and any income you derive will be seasonal rather than spread throughout the year.



## HOW MUCH CAN I EXPECT TO EARN?

Although there are numerous benefits to be gained from performing magic, the facility to bring in a steady flow of money will be appealing to everyone. After all, that's the title of this course, 'How to Make Money by Magic'!

You may imagine that the better your act, the more money you would earn, but that's not the case. Recall the thought we highlighted before? Given that you have a reasonably good act, be it close-up or full stage, the better you are at **MARKETING**, the more money you will earn. Yes, *marketing* is the vital key to unlocking your earnings!

Actually, magic is not alone in this situation. We all know that there are some great singers out there, but only those who are marketed by the record companies get noticed and make the big bucks.

No doubt you are keen to know what sort of earnings could be in store for you, so we have compiled a guide for your interest.

Note that your only limitation is **YOU!** We will guide you through this course, and provide everything you need to start the money rolling in, but it's down to you to apply the principles and information, that bit we can't do for you!

In answer to the question in the heading above, 'how much can I earn', the answer is: how much do you *want* to earn? In truth, there is no limit!

Let's imagine that by the third or fourth module, you have mastered the essentials needed to start earning money from magic. On a part-time basis you could earn an absolute minimum of £1000 per year (\$1500). That figure is based on one show a week, charged at £100 (\$150).

Using the techniques we show you, you could *realistically* be doing the following on a *part-time* basis:

A 45min to an hour children's party every week = £75-£100 = <b>£300-£400 per month for 4 hours fun!</b> (Approx \$500-\$600)
A 60min Corporate event once a month = £500 = <b>£500 per month for 1 hour of fun!</b> (Approx \$700)
A 90min restaurant magic stint twice a week (evenings) = £200 = <b>£800 per month for 12 hours fun!</b> (Approx \$1100)
Utilising marketing techniques we will show you for add-on sales etc = £50 per week = <b>£200 per month for doing virtually nothing!</b> (Approx \$300)

It is not unrealistic to expect to earn £30,000 (\$50,000) a year from performing magic *part-time*, and if it's your full-time career then you could be looking at £100,000 (\$150,000) and upwards.

Let's give you another example to reinforce the point. Suppose you put together a children's show to take out on the road. You could book village halls and schools, one day a week, and book a morning and afternoon show in one area. Based on 200 kids per show paying £5 (\$8) a ticket each, you would earn in the region of £2000 (\$3000) per week! This is totally achievable.

By the way, we know of a lady children's entertainer who earns a *minimum* of £800 (\$1100) per week, *every week*, and she is not alone. You may be interested to know that she charges around £100 (\$150) per show, and books three shows during the week, three on a Saturday, and one or two on a Sunday. That equates to over £40,000 (\$60,000) annually for performing kids shows on a part-time basis!

Your exact earnings will obviously vary according to your circumstances, your area, and other factors, but this really is the lower end of the scale to show you what can be achieved early on. Incidentally, the figures in the chart were taken from a 'Daily Mail' (UK newspaper) feature article about the incredible growth of interest in magic and what magicians typically earn.

Remember, you also have the many opportunities to earn money from magic without performing it in the traditional way that we just reviewed. These include the areas we listed such as teaching, selling tricks, and so on.

## More than Money

Although this course is entitled 'How To Make Money By Magic', we acknowledge that for some readers, monetary rewards won't be their *main* focus. Regardless of your viewpoint on this matter however, you should be aware that there are numerous other benefits to learning magic aside from money, that you may not have considered yet.

Here are some of the benefits that can come to you as a result of pursuing magic:

- ✓ Giving fun and laughter (or just plain amazement!)
- ✓ Entertaining people (friends, family, strangers, business associates)
- ✓ Reducing stress for yourself by doing something fun and enjoyable.
- ✓ 'Breaking the ice' in potentially awkward situations / meetings / when you are in a foreign country and don't speak the language etc.
- ✓ Feeling good about yourself, and developing confidence.
- ✓ Releasing a burning desire to act or perform.
- ✓ Attracting the opposite sex!
- ✓ The thrill of learning a new skill and using it for a positive effect.

You will likely benefit in many of these ways almost inadvertently, as you progress in your knowledge and skill. They are a handy 'side-effect' of performing magic!

# Magic Has Never Been So Popular

Since Paul Daniels TV shows in the 70's and 80's, interest in magic has never waned, in fact it has become increasingly popular. At the time of writing, the Harry Potter books are being made, one by one into feature films, which will no doubt play a part in sustaining the interest in magic, especially amongst youths.

Various magicians such as David Copperfield and David Blaine in the USA, Tamariz in Spain, Sorcar Jnr in India, and Silvan in Italy are all rapidly becoming household names. Additionally, those that have been involved in retailing magic for some years such as Marvin Berglas who sells a range of magic tricks for children, reports sales skyrocketing. In 2002 alone, Marvin's company based in London, sold over £15 million (\$23m) worth of magic tricks through toy stores!

Paul Daniels range of magic tricks was at one stage reported in the newspapers as being the product that kept a major toy company going in business throughout the recession.



How would you like a share of this colossal, expanding market? Well, there is no doubt that you are in the right place at the right time to benefit from the exploding interest in magic.

The UK based Sunday Times newspaper commented about magic: 'The world of magic has, at last, pulled off a truly impressive trick and transformed itself from frumpy to fashionable.' Many other newspaper and magazine articles bear out the same message, and the point is, *don't be left behind!*

## A Brief Review

So what have we learnt in this module? Firstly, that anyone with the right attitude and determination can earn a substantial income as a magician.

Secondly, that entertainment magic is in no way connected to witchcraft, sorcery, black magic etc. It is unfortunate that a link is sometimes made by individuals lacking knowledge, but the truth is that magic is an illusion, and it is always brought about by logical and physical means.

We also discussed the vital relationship between magic and acting. A good magician is a good actor, so developing your acting skills should be a primary focus for you.

You were encouraged early on to obtain a notebook and note relevant points as you come across them during the course. This is so important, and you must do this now if you haven't done so already.

Something that may have come as a surprise to you was the point about sleight of hand not being a requirement in order to be successful. Recall that we didn't say that you should not learn sleight of hand, just that it is *not essential* in order to make money from magic.

One of the key points in the entire course was revealed where we stated that the most important factor in your success is *marketing*. Nothing else matters if you don't market yourself because without it you will be invisible!

One of the common misconceptions we highlighted concerned some magician's view of magic props. We reasoned the point that it is not necessary to own expensive magic props in order to be professional or successful. You can if you want to, but you don't have to spend lots of money.

Whilst we highlighted the need to keep magic secrets to yourself, we also gave you good reasons for this – it's clearly for your own benefit.

Another key point that came out that will aid your success was the requirement to always remember that show business is not SHOW Business, it's Show BUSINESS. You *must* treat your magic as a BUSINESS at all times.



The special 'age cards' trick that was included provided a valuable lesson that you should not ignore a magic effect purely because it seems simple. *All* magic seems simple once you know the secret!

We also gave an overview of the huge array of ways that you can earn money from magic. We are confident that you will have no problem tapping into many of these areas to earn whatever you desire.

In the next module, you will take some further critical steps towards your success, as we review how to *find* magic that will suit you, how to *learn* magic in the best way (it's not what you think), and how what you can do now that will help ensure your success. By the time you have completed the next module, you will also have learnt your first dozen or so magic effects, which you can practise on everyone you know.

Something else we know you'll be looking forward to is the secret to levitating your whole body. You may have seen a variation of this incredible illusion performed on TV. We'll show you how you can perform it anywhere you choose! You won't need any special equipment, and you will be able to learn it in just a few minutes!

Furthermore, you will be given your next free magic effect, a real classic in magic that still never ceases to amaze audiences around the world.

If you want to proceed even faster, we will also teach you on the videos a range of easy, but extremely effective magic effects that are simple to learn, and visually stunning.



*With each module, you can look forward to receiving one or more free magic tricks, enabling you to build up a useful collection whilst you learn.*

For example – have you ever wondered how a magician can offer a spectator a range of objects to choose from, and then after the selection has been made, reveal a pre-written prediction naming the very same item? We'll even show you how you can make this effect so dramatic, that even a sceptical person will spend the rest of their lives wondering how you did it!

Hopefully you can see that from module two onwards, we really kick the course into full throttle! You'll be hanging on every word, that's for sure. Let's round up this module with a real life experience that we think you will appreciate. It nicely demonstrates another kind of reward you can receive from learning magic.

One of my friends recounted to me how he and his travelling companions were inside their hotel on holiday when the weather turned really foul. There they were, stuck inside with a group of strangers. Apparently, nobody spoke much, preferring to keep themselves to themselves – as you do. Then, a young guy, barely out of his teens, stood up and asked if anyone would mind him trying out some simple magic on the literally captive audience.

As the rain drizzled down the windows, they all decided that they may as well do something to break the monotony, so they told him to go ahead, albeit a bit grudgingly. My friend was then animated as he described two hours of mind blowing magic. The young man had obviously held everyone spellbound with just a few simple everyday items that he either had in his pockets, or that he asked the audience for.

The highlight seemed to be the look on one person's face when he saw his Rolex watch being smashed into pieces with the heel of a shoe, only to later re-appear undamaged! Amazingly, the audience had been transformed from a group of depressed strangers into a united group of holidaymakers, all mesmerised by the impromptu act.

The youth didn't want any money for entertaining these people. His pleasure came from the thrill of being able to entertain in a way that nobody else could.

His performance did not go unnoticed by the management either. They invited him to entertain the guests in the restaurant for a couple of evenings, and I expect that they came to an amicable arrangement over the hotel bill...

Listening to my friend relate that experience of the young man's positive influence, I subconsciously reminded myself that with magic, I too had found something very special. I hope that you will soon feel the same way too...

# **ACTION TASKS**

## **MODULE 1**

1. Obtain a notebook and use it regularly for recording important points.

- 
2. Produce a set of cards for the 'age of cards' effect and practice it until I am completely confident in performing it as described in the course.

- 
3. Be determined never to forget from this point onwards the crucial difference between SHOW Business and Show BUSINESS.

- 
4. Make a commitment not to be dissuaded by anyone who wants to see me fail, for some reason or another.

- 
5. Contact a few local magicians in the Yellow Pages to find out the 'going rate' for various types of shows in my particular area.

- 
6. Learn the magic on the CD-ROM or video tape and practise until I am confident in performing the tricks to others.

## Video Tutorials with Module One

It's important to note that we have deliberately produced the tutorial videos very 'flat'. This was done for two reasons. Firstly, we don't want you to focus on the performer, only his **actions**. That's why you'll rarely see the performers head in the shot, unless it is necessary for the trick. We want you to develop your *own style*, your *own speed* or *rhythm*, your *own accent* and *personality*. Secondly, we thought it would be helpful to show you some common mistakes, and by occasionally pointing out some areas where improvement could be made, this will be an additional way for you to learn.

The quality of the **effects** is very high, and in most cases the magic we show you allows you to perform anywhere, anytime, with ordinary objects. So once again, we remind you to **focus on the actions**. After you have viewed the videos, please review the notes below as we analyse each trick, that way you will gain the most benefit. Sometimes patter is suggested, which you can then develop and 'make your own.'

### Pencil through note

An additional tip with this one is to try and make the small tear along the line of a feature on the note, such as along the edge of a persons face or a building. That way, the tear is better disguised. Also, if you have sharp nails, with a little practice you should be able to borrow a note, and using your nail, secretly tear the note just before you perform the trick. That technique makes the effect even stronger.

### Blue to red balls

In itself, this is not much of a trick. It is what Paul calls an 'add on' trick. Let's imagine for example that you are going to do a trick that uses balls (like the cups and balls routine). By cupping your hand over the edge of the carton with your fingertips holding back the red balls, it is possible to pour out the blue balls. Put the carton to one side as you say "I am going to do a trick." Suddenly you 'notice' that the balls are the wrong colour and say "oops!" Drop the balls back into the carton (in the secret compartment), snap your fingers and pour out the three red balls saying "now that's better!" Put the carton away, and carry on with your trick!

This principle of combining tricks is a very good one. Look at each effect you come across and think to yourself, how can I combine this with another trick for a better overall presentation? Is there anything I could use that would enhance this trick? Or is this a trick that needs to go with something else as an 'add on' effect?

### Coin and glass

As an alternative to the presentation shown, you could throw a handkerchief over the glass, pick both up, and move the glass across. Alternatively, you could also make a paper tube that fits over the glass, which would disguise the secret.

Taking the effect a stage further, in constructing the prop, if you were to leave a small section of the paper/card/cloth unstuck from the rim of the glass, this enables you to start the presentation with the coin half under the glass, and half out of it.

If someone knows the secret of the standard presentation, this is a neat way of fooling them, because they can see the coin partly under the glass to begin with! The image on the left shows the glass lifted up a little to reveal the secret, and the image on the right shows what the spectator sees at the start of the trick.



### **Appearing Pen**

This is another 'add on' effect. By inserting the pen a little further into your strap, you can still perform other magic before you reveal the pen. At the desired time, perhaps when wanting a spectator to sign a card, produce the pen in the manner shown. It will add an extra dimension to the main effect you are performing.

### **Linking bands**

This classic is demonstrated using hair bands, but you can use elastic bands, sweat bands, and so on. Try and use strong, contrasting colours if you can to really emphasise that the bands really are joined.

### **The Floating match**

The 'Bee' backed cards used in this effect are the same as regular 'Bee' decks, so the effect is much stronger if you are able to use a full deck of cards during the effect. That way, the emphasis is on the match, and not the cards! For added effect, you might want to strike the match at the end of the trick, but of course whenever flames are involved - be careful!

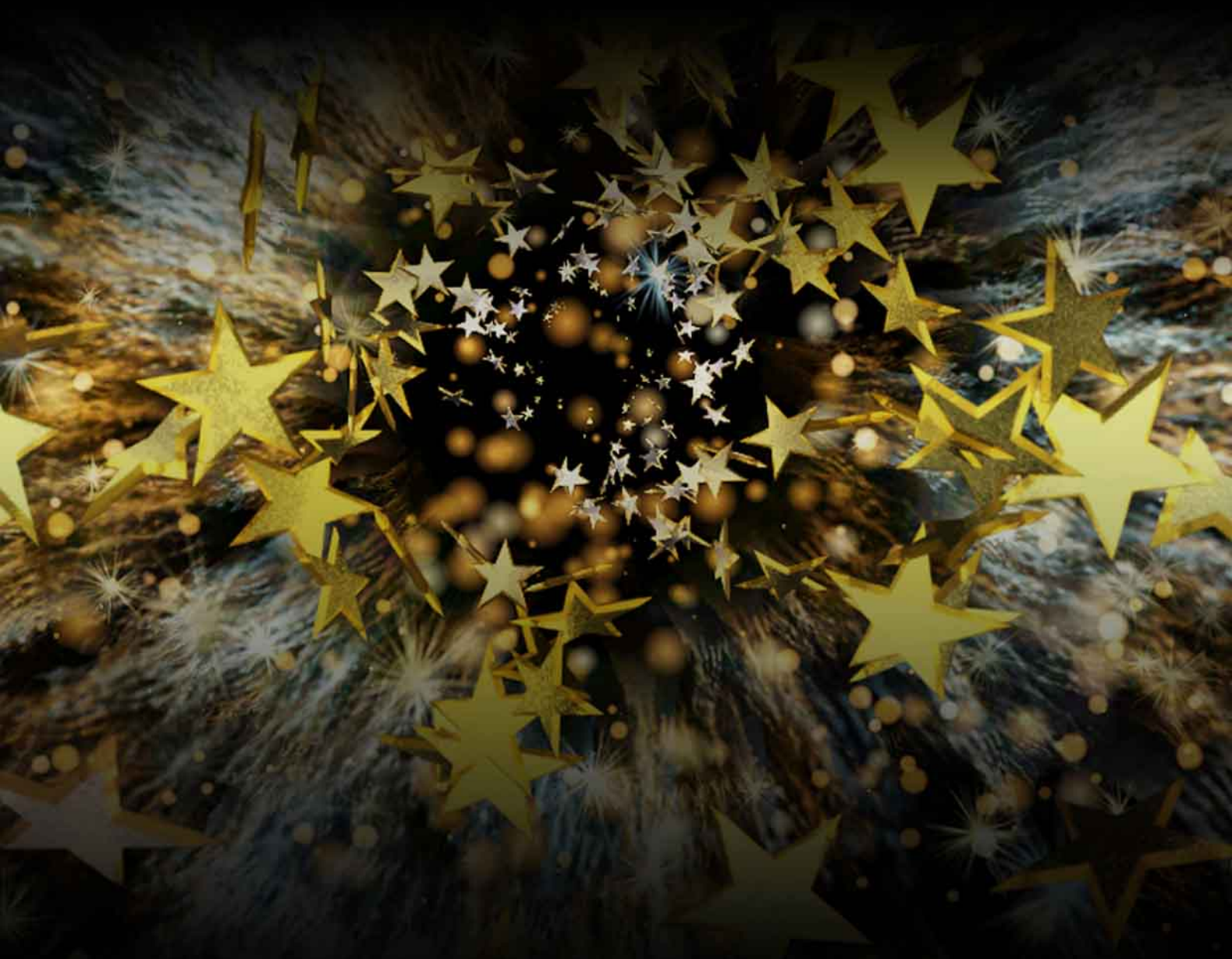
### **Rainbow chips**

A neat presentation idea is to weave a story about how the 'chips' are commonly used in Las Vegas, the gambling capital of the world. Explain that the chips are probably used so that you don't realise how much money you are losing! "The cheapest ones are black like these, and I couldn't be bothered with the gambling part, so I just stacked the chips, turned one into red, and one into green! Then I realised that the black on the other side was a giveaway as to what I had magically done, so I stacked them again, and turned the other sides into colours too! Trust me, that's the *only* way you're likely to win at gambling!"



# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 2**

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## A Time for Positive Action

In Module One we covered a lot about the *theory* of what you need to do, and that's important, but now is the time for action!

Whilst many people drift along in life, you are going to have a real purpose, with specific objectives to aim for. This requires a plan of course, so this next section will help you to develop a plan that is personal to you.

May we remind you of something we said in module one. Every word of this course is important to you, please don't glance at pages and think that something doesn't apply to you. If you have to, force yourself to read every word! Make yourself do what we ask you to do! Try out every idea. It is only by this kind of effort that you can decide what applies to you and your future. By skipping pages, you might miss a great opportunity. Everything has been written for a good reason, we don't waste words!

## The Importance of Goals

Let's get to the point immediately, by stating a fact of life:

***Those who set goals and work towards them will succeed.***

Goals, targets, ambitions - whatever you want to you call them are *essential* if you want to succeed in *anything*, including magic.

The statement you just read in the box above applies to *every single person reading this*. No one is immune from the need to set goals, whether you want to simply perform magic to entertain some friends, or you want to have a profitable magic business. Yes, whatever you want to do, in order to be successful and *stay* successful you *have* to have something to aim for.

For the sceptics amongst you, we'll prove the value of goals to you by way of a study that was carried out on the subject. It relates to Harvard graduates of whom in the year the study focused on, *just 3 percent* had set themselves goals for the future.

Here's the amazing revelation...after 20 years, the 3% of students that had solid, written goals, achieved more financially than the other 97% combined! Yes, just 3% made more money than all the others put together. It also goes to show that intelligence alone is *not* the most important factor to success. There are many millionaires who were high school dropouts!

To illustrate this point further, imagine a game of football (soccer) where there are no goals. The two teams would kick the ball backwards and forwards, perhaps getting a bit fitter along the way, but what really is achieved? Nothing! There is no point to the game without goals!



Even if you are nodding in agreement so far, the sad part is that if you think about it, most people spend more time planning a holiday than they do thinking about where they are going in life. Now that is a ridiculous situation. You *have* to change it!

### ***'My True Reason'***

At the end of this module you will find a certificate entitled '*My True Reason*'. In a moment, we'll explain what the certificate is for, but first let's explain how we came across the concept of this certificate.

The '*My true reason*' method is used by a top trainer and motivational writer for a multi-million pound British plc. The results achieved in that business have spoken for themselves – all of the trainees who clearly laid out their reason for wanting to succeed have gone on to perform far better than those who did not bother. So it is *imperative* that you complete this certificate before you do anything else with this course.

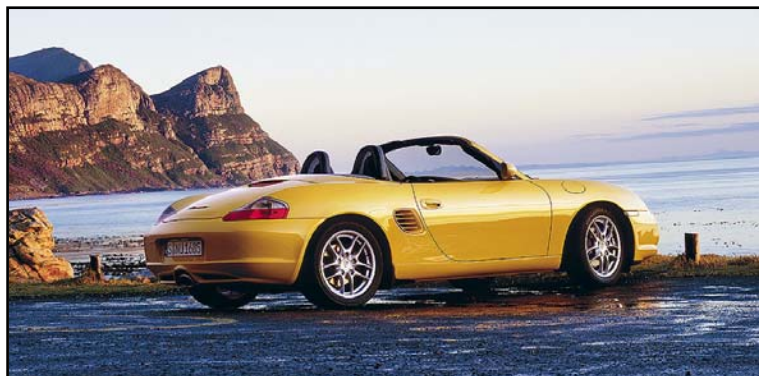
The certificate involves deciding what you want to accomplish from this magic course, and then making a written resolve to do it. It is your commitment to yourself (and your family) to achieve something that will bring yourself and others great satisfaction for many years to come, even into your retirement years.

For example, do you want to earn triple the amount that you do now? Do you



want to buy a new house, a car, or a boat as a specific reward from your successful career in magic? Perhaps travel is your interest, and your ambition is to venture around the world in style. You can do all these things and more!

Money is all very well of course, but it's *what you do with it* that counts, and we encourage you to think about how you would like to spend your money.



In essence, what you decide to write on the certificate is ***your personal reason*** for stretching yourself, learning new skills, and devoting time to

pursue a successful career in magic. Think honestly first, and then write down what will motivate YOU to succeed.

This simple act of writing a few lines on a piece of paper will make a world of difference to the amount of income that you can earn in the future, so please do it. Remember what happened with the Harvard graduates who didn't set goals, and don't fall into the same trap as them.

In a year, two years, or even five years, we want you to look back at this part of the course as a turning point in your life. Even if you have never set goals before for anything, make this the time to start. You will be so glad you did!

Although you may already have a clear idea of what you are aiming for, the following information will help you make the right decision for your 'true reason' as well as to get you thinking in positive terms about how you can focus on your goals day in, and day out:

## 1. Make a List of Your Values



What's really important to you? Your family? Your hobbies? Your religion? Decide what your most important values in life are and then make sure that the goals you set are designed to include and enhance them. Don't allow your true reason to be something that can only be achieved by sacrificing your values.

## 2. Project Yourself in to the Future



The founder of I.B.M, a guy named Tom Watson was once asked what he attributed the phenomenal success and growth of I.B.M. to. He said it was down to three things:



**Firstly**, he created a very clear image in his mind of what he wanted his company to *ultimately* look like.

**Secondly**, he thought how such a company would *act* on a day-to-day basis.

**Thirdly**, from the very *beginning* of building his company, he began to act that way.

This example highlights the power of *imagining a positive outcome* before it has even happened!

Someone once said that "we become what we think about." This is very true. Whatever thoughts dominate our minds most of the time are what we become. If we take that idea further, there are many benefits in acting as if we have *already achieved* our goal.

Start to walk, talk and act as though you are *already* experiencing the success you seek. Make it so real to yourself that in your mind you are *already* successful. The rest will follow...

### 3. Make a Note of 10 Things You Want in the Next 12 Months.....

List everything that you want to achieve, and create images in your mind. When they are firmly in mind and written down every year, you will be amazed with the results. Go ahead and daydream occasionally about the coming year, it will help you achieve far more!



### 4. Create Your Personal 'Storyboard'



Attach a large board to a wall in your office or home - anywhere you will see it often. As you go through magazines etc and see pictures of the things you want in your life, cut them out and glue or pin them to your 'storyboard.' In other words, make a **visual** display of goals that *excite* you. By looking at these pictures every day, you will be continually reminded about the rewards that are in store for you.

### 5. Long-term and Short-term goals

Set goals for weeks, months, a year and 5, 10 and 20 years ahead. This will help keep you motivated for the long-term as well as the short.



The first goal that you need to set is to commit to completing this course. This shouldn't be too difficult. By the end of module 3, you will hardly be able to contain your excitement and enthusiasm about your career. That's a promise.

### 6. Get Practical

Whilst thinking about your goals, take the process a stage further by determining what practical things you need to do that will take you nearer to achieving your goals. Theory without practical application is useless. You can daydream, but take the action!

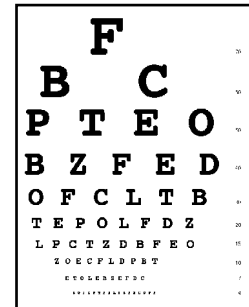


The subconscious mind is amazing, and it will 'work' on all these points 'behind the scenes', churning them over and developing them only to be resurfaced in the future to provide you with even more valuable ideas.

If you think you are short of practical ideas, don't worry, as this course will provide you with plenty of practical points to apply in every module. A good example of this is the action points at the end of each module. It is vital that you make the effort to methodically work through these points each time.

## 7. Focus - One Thing at a Time

Especially in the early stages of learning, don't water down your efforts by working on multiple projects simultaneously. Wherever possible, give laser beam attention to just one idea, a single project, or objective at a time. When you appreciate that your new business can provide you with everything you need both financially and in terms of social standing, this should not be too difficult.



## 8. Meditate



Meditation is another word for thinking, but it involves much more. For example, when lying in bed at night, let your mind reflect on what you have learnt, including your *progress* so far. Then mentally review your *next planned steps* in the process. Finally, allow your mind to work on *how* you will achieve your goals. That is meditation.

Let your mind dwell on all the things that relate to your business, and the relevant points you need to act on will become deeply ingrained. Your inner motivation will become much stronger as a result, and you will be happy that you have a clear vision of how to proceed.

Meditation is not something that can be rushed. If there are too many distractions, it may be better to stop, and continue another time when you are calm, relaxed, and in the mood to quietly reflect.

## 9. The Right Way to Set Goals

**Express your goals positively:** 'I want to practice and perform magic well ' expresses a goal much better than 'I must not make mistakes when performing magic.'

**Be precise:** Include dates, times and amounts in your goals. For example, 'by the 1<sup>st</sup> July 2005, I am earning £60,000 a year from my magic career.'

**Prioritise:** Most people have more than one goal, so give priority to the one that is most important to you. Then, gradually work through your goals methodically.

**Be realistic:** Set *achievable* goals that will bring tremendous satisfaction when you conquer them. With goals that are set too high, you might get disheartened and even give up.

**Ask questions:** Before setting yourself a goal, ask yourself the following:

What *skills* do I need to achieve this?

What *information* and *knowledge* do I need?

What help, *assistance*, or collaboration do I need?

What *resources* do I need?

What might block my *progress*?

Am I making any *assumptions* that I have overlooked?

## 10. Don't have conflicting goals



If you decide that you want to aim for several goals at the same time, make sure they do not conflict with



each other. Otherwise, this will just cause frustration. For example, a goal of travelling around the world for a year would obviously conflict with a goal of being able to give up work to spend more time at home with your family!

**11. Work at your goal one step at a time.** There is no need to be overwhelmed - it is possible to eat an entire elephant if you did it one piece at a time! Remember, your goals may seem daunting, but when managed one step at a time, you CAN achieve them all. Remember the elephant!

With these points, can you see more clearly how carefully devised goals, acted upon, will lead to success?



## ***Some Real Life Examples***

Here are a couple of real life examples that are worthy of consideration...



Arnies persistence paid off

Arnold Schwarzenegger won the title of 'Mr. Universe' *seven times*. But he didn't keep his title just by being physically fit. As part of his workout sessions, he would frequently go into the corner of the gym and *visualize* himself winning the title, over and over again. He imagined his arms punching the air in victory, and it worked!

When it came to his acting career, Arnold was equally determined to be successful. Even before he started a single audition, he made up his mind that nothing would stop him. Failure was not an option.

Jack Nicklaus, the well-respected professional golfer, explained a similar technique for success. He said, "first I 'see' the ball where I want it to finish - nice and white and sitting up high on the bright green grass. Then the scene quickly changes, and I 'see' the ball going there; its path, trajectory and shape - even its behaviour on the landing. Then there's sort of a fade-out, and the next scene shows me making the kind of swing that will turn the previous images into reality." No one could question the results of this somewhat unconventional method.

Interestingly, apparently a prisoner of war spent years in solitary confinement but kept his mind active by playing golf - on the course in his mind! When he was eventually released and returned to his home in California, one of his first desires was to head for the nearest golf course. As he started to play, the man was shocked at how dramatically his game had *improved*, even though it had been many years since he had actually played! There is no doubt that the use of his imagination had greatly enhanced his physical skills.

So now that you have filled in your 'true reason' certificate, let's discuss some other factors that will affect your success.

## Ouch! I've Been Criticised!

No one likes to be criticised – it hurts! If we had it our own way, we would probably want showers of praise all the time. Of course, this is not realistic, and the way you plan to handle criticism deserves your consideration.

Paul once saw a professional TV and theatre director being interviewed by a group of children. One of them asked the director about his view of criticism, and her comment demonstrated a real understanding of the subject. She said that when you are in show business, you *will* receive criticism. She went on to say that there are, however, two forms of criticism, *constructive* and *destructive*. If the criticism is constructive, you should consider it carefully. If it is destructive, you should ignore it completely. This is such an important point that we are going to repeat it:

**If the criticism is *constructive*, you should consider it carefully**

**If the criticism is *destructive*, you should ignore it completely**

If the criticism is constructive, do not think to yourself, “how dare they?” Do not say, “what do *they* know...?” You *don't* know what they know! They MIGHT be right. Ask yourself, does their suggestion (constructive criticism is always a suggestion) apply to you, to what you want to do, and/or what you want to be? Do YOU think it will improve your performance? Be very honest with yourself.

By following the process of asking these questions of yourself, you can gain benefits from criticism. If on the other hand, the criticism is *destructive*, ignore it completely. It will still hurt, but you can ignore destructive criticism because it serves no useful purpose whatsoever.

Most of what we have just written above will also apply to praise. Consider it carefully. Is it merely flattery, or is it honest?

Incidentally, Paul thought the directors comments we just referred to were so good that he wrote them down in his 'good ideas' notebook. You might care to do the same.

Criticism might well start very early in your career. It can come from family, friends, or other 'magicians.' Even this can be viewed positively in the sense that it can train you to handle professional criticism in the future. At the time however, that is easier said than done.

For example, it is the ones closest to us that sometimes cause the most difficulty, by perhaps saying that you will never make it in your new career. They might bring up some project of yours from the past that failed. Whatever the case, when it comes to the *business* side of making a living from magic, never fail to apply the following principle:

***'Don't be influenced by other people who know  
LESS about magic than you do.'***

Consider: what makes these people qualified to give advice about making money from magic? Have they personally tried what you are doing? Even if they had, it does not mean that you will fail too!

Sadly, you will find plenty of disgruntled magicians in every magic club who blame everything but themselves for their lack of success!

The principle in the box above applies to *anyone* of course, not just close family. Friends also love to give advice - "Well, I know this guy who tried what you are doing and *he* failed miserably." Does that mean that you will *automatically* fail too? No! Of course not! The person they knew *is not you*. It is unfair and pointless to compare.

For example, did you pass your driving test at the first couple of attempts? How long did it take someone else? Some pass first time; others on their second go, still others on their third, and so on. How would you react if someone who failed on their first attempt said to you, "don't bother going for your test, there is no point – I went, and I failed!"



Did you pass exams at school whilst others failed? Did you get more badges in your youth club than other kids? Sometimes we *are* able to do things that others have not yet done.

***Accept that we are all different,  
but realise you can succeed because it's  
your attitude and determination that make the difference***

The best news of all is that this publication has had tremendous input from people who have taught countless others to make a success in their lives, regardless of their finances, circumstances, education or background. These same methods will be helping you every step of the way. All in all, no matter which way you look at it, your new journey will be a truly magical experience.

So please do *not* be influenced by others. Be determined to be successful regardless of what others think or say. It will take persistence and consistent positive action on your part, but YOU are in control of your own life, no one else is!

So you have decided to be successful. You have decided to be a magician. To be the top of *any* profession you have to know more about it than anyone else on the planet. Let's find out how you can do that...



## **Finding the Magic**

To acquire the necessary knowledge to reach the top, you have to know where to look. Yes, we have provided you with videos that demonstrate and teach magical effects. These are a very good place to start, but they are just a beginning. Let's look at the wide world of magic knowledge...

## Books

These are Paul's personal favourite and not just because it's where he started learning magic. There are literally thousands upon thousands of magic books covering every aspect and size of trick.



Per effect, they are usually the cheapest source of magic, especially when you consider that you can read many of them for free. How? Go to the library and tell them that you are interested in performance or entertainment magic (not the occult) and the librarians will be glad to get books in for you from the main national library.

Most bookshops stock a small amount of magic related books, usually but somewhat oddly, in the section marked 'games.' They will, however, be able to obtain for you, a wider variety of books written for the general public, if you want to buy them.

Once you have trained yourself on the public books, you will be ready to move onto the more specialised books written for professional magicians. We'll tell you how to get these books later, but whatever your current level of magical knowledge, do not ignore books written for beginners. Even magic tricks written for a child to understand can be good enough to baffle adults!

Incidentally, in the last paragraph we made reference to *training* yourself. To clarify what we mean, the language of magic books can be strange at first, and some of the terms used will seem odd to you. Persevere. The more you read, the more you will learn.

Jot down in your good ideas notebook any thoughts, good ideas or tricks that appeal. *Put a reference as to where you found the idea* – you may want to look at the source material at a future time when you want to know more.

So why are books Paul's preferred method of learning new magic?

Even though they are not the easiest way of learning, books have one major advantage over all other forms of learning. When you read a trick, large or small, in a magic book, your imagination has no choice but to see *you* doing the trick and no one else. You will therefore develop and perform effects that appeal to you, and you will perform them in your *own* style.

Books will enable you to become the best one of YOU there is!

## Videos

Whereas the vast majority of magic videos can only be obtained from magic dealers, there are a few out there to be found on the shelves of general video stores. Sadly, there is no guarantee of either the quality of these videos or the content of the magic when you view them.

A real oddity is that so many of these magic videos for the public describe the presenter as world famous and a 'star' of television. What is odd about that? We've never heard of them!

By the same token, there are teaching videos sold by magic dealers that carry the names of well known lecturers and/or inventors. We think you have to be well into the world of magic to know who is most likely to have on their tape the kind of magic that is of use to you. These video lecturers tend to be known only to other magicians and tend to specialise in one type of magic.

There is another cautionary reminder about videos. The slight downside to them is the tendency of the student to try and *duplicate* the performance of the teacher. From birth we are programmed to copy what we see others doing, but with magic it's not such a good idea. Don't fall into that trap, it will stand out a mile in your performances. View the techniques, but you must *adapt* the magic to your personal style and character.



*Well explained videos can be a useful source of magic for you*

On the positive side, when it comes to amassing a general knowledge of how magic works without having to think too much, there is nothing to touch videos. You can immediately see the effect, and get a visual understanding of how it's done. For the number of tricks received however, they tend to be more expensive than books, whether they are in DVD, VHS, or CD-ROM format.

On a technical note, if you are not that familiar with DVD technology, it's worth noting that DVD's have many advantages over VHS videos in that they are better quality, and usually provide instant access to the various sections by means of a menu system. By the way, ensure that any videos or DVD's that you purchase are compatible with the TV system and regional coding of the country where you live. If in doubt, check with the magic dealer.

## **Magic Clubs**

Magic clubs are another potential source of magic for you. If you are not already a member of one of the many hundreds of magical societies, and you are not sure where to find one, have a look in Yellow pages under 'entertainers' and you will see magicians listed there.

Telephone one of them, tell him (or her) that you are very interested in magic and are learning it, and ask if they know of a local club you can join. If you are computer literate, you may find a local club using a search engine on the internet.

Once you track down a club, if you apply for membership, be very honest about your level of magic if you are interviewed. It is better to understate your experience than come across as a know it all only to be embarrassed later.

Once you are accepted, magical societies have lecturers, and usually a library of books and videos that will be helpful to you. If you join an international society like the International Brotherhood of Magicians (IBM), you will receive their magazine which always contains a wide range of helpful information and what they refer to as a 'parade of tricks' in every issue.

## **The Internet**

As we write this, the internet is still way behind books, videos and magic clubs when it comes to learning magic. In general, the tricks are badly described, and many of them are written in an illiterate style. Still, if you are prepared to put the time in, you may be able to collect a few effects that suit you. There are some well presented sites which we will recommend to you when we discuss this area in a little more detail later on.

## **Magic Shops**

These are exactly what you would expect them to be – shops that sell magic! Books, videos, tricks, and often novelty items for the passing tourist! In most cases, the staff will demonstrate the magic to you, and if they are not too busy, perhaps take you through the beginning of learning the trick. Coming up soon in the course, we'll take a closer look at magic shops to see how you can use them to your best advantage.

Of course, magic shops are now both in the conventional bricks and mortar format, as well as on the internet, and we will consider the pros and cons of all the options in the next module.



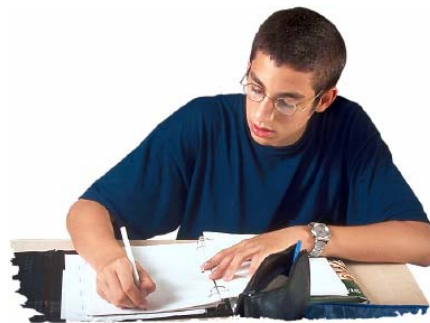
## How to Learn

Over the years, Paul has developed a system for learning magic that has proved extremely effective, and he sticks to this system, regardless of the size or shape of the effect or 'move' he is learning. We encourage you to study this approach and use it, as it will make a tremendous difference to the effectiveness of your learning.



1. Clear away distractions. Trying to learn with the TV on, music blaring in the background, or whilst doing some other task at the same time simply won't be effective. Create a conducive environment to learning, with distractions cut down to the minimum. You might even want to unplug the telephone so as not to be disturbed.
2. Find the effect or move that you want to learn, this may be from a book, a video, or perhaps a commercial trick purchased from a magic dealer. Fundamentally, the trick should appeal to you for potential inclusion in your act – don't learn a trick solely out of curiosity, your time is valuable.
3. Without handling the props, read the notes that came with the trick, or view the video. Do this slowly and methodically with the aim of gaining an overview of the presentation.
4. Again, without handling the props, *re-read* the explanatory notes or view the video *again*. You will *always* pick up on things that you missed the first time.
5. Break the trick down into its core elements, and write down the moves that make up the trick. Your aim is to remove the waffle or padding from the original explanation, so that you are left with a core, step-by-step process for performing the trick.

6. During all of the above and the steps that follow, should any thought jump into your head for the patter (that's the chat that surrounds the trick), music, or anything to do with presentation, *write it down*. It may be that you won't use all of these ideas, but one or two may well prove useful, and suit your style. Write them down, or you will forget!
7. Once you have your basic list, pick up the props, and start to work down the list of moves very very slowly, making sure that you fully understand not only *how* to do what is required, but also *why*.
8. Work down the list again and again until you feel yourself starting to flow from one move to the next almost without thinking. This will take some time, so don't rush it, and don't move on until you are ready. Be strict with yourself!
9. When you think you are competent enough, put the list to one side and don't refer to the book or video instructions. Now start to work through the moves both in your head, and with your hands. This is also where you must start to visualise in your mind what you look like to the audience.
10. If at anytime you find yourself hesitating, stop immediately and go back to your list of key moves, and work from the top again a few times. Then go back to rehearsing without the list. Once you find yourself able to go from start to finish without hesitation, and remember you are visualising what the audience is seeing, add in a little more imagination to your presentation.
11. As you start to reach the stage where your hands and body are performing almost without thinking, focus your attention on SEEING yourself doing the trick in your mind. This helps condition your mind as to what you should be doing in order to present the trick in the best way possible.



12. *Do not* practice in front of a mirror. If you do, you will find yourself staring at your hands to see whether you can see yourself making the ‘moves.’ That’s a bad idea! ‘Mirror magicians’ frequently blink every time they make a ‘secret’ move because psychologically they don’t want to see their mistakes. It’s a bad trap to fall into. By all means use a video camera, and ‘work to the camera’ as if it is your audience, but then view the playback VERY CRITICALLY! Do not kid yourself, do not lie to yourself, do not praise yourself falsely.

If what you are doing is not perfect, go back to the very beginning and start all over again. That may seem unnecessary, but remember that audiences are sometimes very polite to your face, but very truthful to your friends and business associates. If you want to succeed, and have a solid career, you have got to be good.

13. By now you *think* you know the trick. Actually, you’ve only just begun! Learning a magic trick is a little bit like learning to drive a car. Let’s explain. Remember when you first learnt to drive? You were hesitant,



everything seemed new, and you weren’t sure of how to handle the controls. However, once you had spent time learning, you eventually became skilled at handling the controls, so much so that it became *automatic*. You coordinated the

gears, clutch, and steering effortlessly to drive smoothly and without thinking about the individual processes involved.

It is the same with learning magic. To begin with, much of it feels strange. You have to become familiar with how to handle the effects as well as coordinate your body movements for the presentation. But when you have spent some time learning, you will quickly become adept at the process involved to present each effect. You will learn the technical aspects of your new material to such a degree that it will become automatic to you. You will be able to interact with the audience, focussing your attention on them, rather than what your hands are doing. The ‘behind the scenes’ work will go on unnoticed, and that’s exactly how it should be.

14. Learning a magic trick has another parallel in car driving. No matter what car you buy, there is normally something you would like to change about it. Perhaps it's the position of a switch, the shape of the gear stick, or the angle of the steering wheel. This also applies to magic. Often you will automatically notice things about a trick that could be improved. Even if you don't, you **SHOULD** analyse the trick to see whether it can be bettered. Can it be larger, smaller, heavier, lighter, a different colour, less inconspicuous, performed in a different order etc? There are many things that might possibly improve it.

This kind of attention to detail is exactly the kind of thing that will set you apart from other magicians. Some of the most successful magicians are the ones with inquisitive minds who are not content simply to learn an effect and then perform it.

Again, for emphasis, as this is a very important point, think about ways to improve *every trick you learn*. If you start learning magic with that mind set, you will get noticed much more quickly. The easy option is to learn an effect and then move on to the next one. The master magician however will spend more time on each effect, and develop his own slant on the handling, use of, and presentation of it.



*Pauls unique handling of every trick has become his trademark*

As an example of this point, Paul once took a small *Tenyo* trick of the variety that are sold in a packet, 'took it apart' and used the basic principle to create a major illusion for his TV series.

Another example that Paul recalls happened when Terry Rogers, a ventriloquist and magical inventor suggested a trick where a ring would appear in an egg timer. Paul thought it was a great idea, so he invited Terry to the TV studio on the day they planned to film the effect.

As is his custom, Paul literally took the trick apart and with his team, he considered every possible way of improving it. Terry had been watching, and was clearly getting a little annoyed at the process, so she told Paul that she had already found the best method for doing the trick. Paul politely acknowledged that, but said that he wouldn't be happy unless he had exhausted all possibilities. As it happened, in this instance Paul did change the method slightly, and it did become a better trick as a result.

After all the analysis, you might still consider the original to be the best way, but at least now you KNOW it's the best way, and that in itself will make you more confident in it's presentation. This is a key point to understand and apply, so please write it down in your notebook.

Later in this module we'll come back to this point, and use the age cards trick we gave you in Module One to illustrate this point further. It is one of the key points in the entire course so we make no apology for repeating it in various other contexts throughout the course.

15. **Practice, Practice, Practice.** You knew this tip would be here didn't you, and it's for good reason. Why? Even with simple effects, you need to practice performing until the 'moves' are automatic to you. You should be able to concentrate wholly on what you are *saying* rather than '*working*' the magic.' There is no substitution for practice, even world class magicians still practice regularly.

There is another story about Jack Nicklaus. He was not playing very well, and one person in particular noticed that he was never on the practice ground. When questioned about this, he said, "I never practice when I'm playing badly, I only practice when I'm playing well."

How does that apply to magic? Nicklaus had a sense of observation of how *he* practiced best. You must be the same. Never practice without THINKING of what you are doing when it comes to magical routines. Don't just 'go through the motions.'

You should also practice the things you *think you know*. Johnny Paul, arguably the most entertaining close up magician Paul ever met, used to practice the top change (a sleight with a pack of cards) for one hour every morning, even in his 70's. He knew the sleight very well, but he also knew that he needed to keep up the muscle memory that was essential to perform that trick smoothly. Don't get complacent!

So you have just read a detailed, step by step method for *how* to learn magic, looking at the learning of a particular effect or move. Let us now talk in much more general terms about the learning of magic...

It's important to set aside regular times to learn. Don't leave learning to chance, or it won't happen. Schedule a specific clear time in your diary to devote to it. Try and use times of the day when you are most alert, and ready to digest the information. Remember, this is a business, and you need to make quality time available. Frequent, short sessions are much better than infrequent mammoth ones! Aim for a balance with the frequency of your practice sessions for the best results.

Although by its very nature practicing is often repetitive, try to make it fun. What is the point of slavishly working away at something that you are not enjoying? Everyone has a different attention span, and everyone has limits as to what they can take in and remember during one session. Stop whilst you still want to do more, as it will then be much easier to return to it later on.

Learn a few tricks well before moving on. A new magician sometimes has a tendency to try to run before they can walk. It is far better to learn, several tricks very well than 'play' with many, and perform them badly.

Another tip from Paul with regard to learning is that he continues to think his way through the move or the effect he is learning whilst he is sitting, having a meal, driving the car, laying in bed etc. He finds it a productive use of time that might otherwise remain unused.

Furthermore, Paul always *visualises* every segment of the effect, and thoroughly thinks it through. If a fancy move can be replaced by a cleaner, simpler method then that's what he will do. Being a wiz kid finger flinger (and Paul *can* do the moves) does not enter into his thinking, regardless of the effect.

The number one aim in a Paul Daniels show is how to make a trick entertaining. Paul follows the **KISSATIT** principle, an acronym for **Keep It Simple Stupid, And Think It Through!**

**REMEMBER:**  
**K.I.S.S.A.T.I.T.**

Something else that can help you learn is to team up with a magician in your area, so that you can compare notes and be honestly critical of each other. "But there is no one in my area" we hear you cry. If you can't find a magician in your area by looking in yellow pages, then why not write to your local newspaper and tell them of your interest in magic, and that you are seeking a friend in magic. This could be your first step in publicity!

We previously suggested joining a magic club, and there are potentially many benefits to doing so if you find the right club. Paul however, believes that you would receive even more benefit from joining a local amateur dramatic society or operatic society. Why? Because most members of magic clubs are hobbyists, and are not interested in the business of making money. As a result, in general, they cannot offer you any means of improving theatrically, and you must increase your knowledge of theatre in general, particularly your body language. Anybody can do tricks; very *few* can perform them entertainingly.

Something else to keep in mind when learning magic is a point that we will drive home over and over in this course – it is not the trick or effect that is most important, it is the *presenter* and the *presentation*. Yes, it is the acting out of the 'play' that is the most important part of a trick. You can learn much about this by watching other magicians.

You should watch every magic TV show that you can, and critically examine each performance. Be honest about the performance - which aspects do you like, and which do you dislike?

If you like a particular performer, what is it that makes them appeal to you? Likewise, when you notice a performer who you *dislike*, ask yourself why that is. For example, are they nervous, unnatural, too uptight?

Put the knowledge you gain into practice to improve your own performance. You'll be amazed at what you can learn from simply watching other magicians perform – especially the bad ones!

Paul also recommends that you watch acts that are not magicians. Go and see live shows of major stars that have been around a long time. There must be a reason why they have been around a long time! By considering non-magicians, you won't get bogged down or distracted by magic, your aim is to focus on the 'x' factor that is the hallmark of great performers.

Bear in mind that television reduces every performance; you really need to *be there* and experience the live show, rather than as a TV director wants to portray someone. This is important – you will learn much more from a live show than you ever will by watching a TV performance.

As you watch these entertainment stars, make lots of notes. What feels so good about their performance? Why do people like them? Is there a construction of their act that builds to a climax? In other words, we are asking you not to just *accept* that a performance is good, but to break it down to see the complete construction of the performer and his or her material.

You can also benefit from reading magic related periodicals, learning from articles and tips written by professionals. Despite an article being in print however, always query it, don't take everything as gospel just because it is published. No one is infallible, and often there is a 'better way'.



Another suggestion that relates particularly to learning card or coin magic is to play with the props whilst watching television, watching the radio or whenever you are able to, so that your hands instinctively become used to handling such objects. Using your time wisely in this way will pay dividends.

You certainly have plenty to think about, and it's worth re-reading this section several times, making your own notes and stripping out the key points as memory joggers for the future.

You've now seen how to *find* magic, and *learn* it. We are now going to help you understand the basic categories of magic, which in turn will help you to consistently choose the most suitable effects to learn.

## **The 5 Categories of Magic**

Many individuals study and perform magic, even to high standards, without truly understanding what magic is. Here is a description in a nutshell:

***Magic is the total defiance of all natural law and science.***

This definition reveals more about magic than you might realise, and it's important that you grasp the significance of it, so we'll expand on this point further.

To try and count the number of magic effects that have been devised over the years would be a virtually impossible task as there are too many to count. However, despite the colossal number of tricks that have been devised, most of these can be divided into just five basic categories.

Interestingly, as per the definition of magic that you just read, all five categories directly relate to the total defiance of all natural law and science.

Have you any idea what these categories might be? Let's take a look:

**Appearance**  
**Disappearance**  
**Transposition**  
**Penetration**  
**Levitation**

Interesting isn't it? Just five key categories for virtually all magic. Now, remembering the definition of magic that you just read, think about how each of these categories relate to breaking the laws of science or 'nature' that are seemingly firmly established. Magic is a physics teacher's nightmare! On the other hand, it is precisely this ability to bend or break established scientific rules that so fascinates audiences. After all, who hasn't dreamed as a child of being able to fly, float, or appear somewhere else in an instant, and so on?

Are you an avid *Star Trek* fan, or interested in some other form of science fiction? Without realising it, you probably watch those series and films or read the books because it is a form of escapism. For example, deep down you may wonder if it really is possible to speak to a device called a 'replicator' and request "tea, earl grey, hot." Could it be possible sometime in the future? Who knows? Some might say we are already getting close to that kind of technology now.

The fact is, whether we acknowledge it or not, we would all love to believe that the impossible becomes possible, and with magic we really can access the imagination of an audience and provide them with a taste of the impossible. In a sense, we can take people to places they have always been told didn't exist. What a thrill! Remember:

***With magic, the impossible suddenly becomes possible.***

Let's now take each of these categories in turn, and discuss them with a few examples of real world magic effects that fit into each group. Then we'll see how you can use this information to gain a competitive advantage.

## 1. Appearance:

Science says that matter cannot be created from nothing, but with magic it can! In magic, this type of effect is sometimes called a 'production,' and it is where an object, person, or animal is made to appear in a split second, seemingly from nowhere.

In it's simplest form, this is an effect such as producing a rabbit out of a hat, which still never fails to delight audiences when performed well.

Another type of appearance is where a magician performing on stage produces a metal cane, as if from nowhere.



The 'gimmick' (special magic prop) used for this effect uses a powerful spring that is prepared by compressing a long cane into a small object that you can hide in the palm of your hand. You can see it in the picture here.

At the desired time, the performer releases a clip, and the cane shoots out in an instant, as if from nowhere. Sometimes, magicians start the trick with a silk that subsequently disappears inside the cane as it expands.

Needless to say, this prop requires careful handling, that is if you would prefer not to be decapitated or severely injured by a magic trick! Actually, this was one of the first tricks Paul bought as a kid. He had no idea how to handle it, he didn't read the instructions, and within a few seconds he almost lost an eye, literally! He had held the cane in his hand at about eye level (unwittingly), and before he knew it, the clip released and the cane shot out into the corner of his eye, where the ferrule lodged itself! Be warned!

In terms of illusions, an appearance style of effect is commonly used at the start of a magic show. For example, you might see a 'box' illusion centre stage, apparently empty. The music builds into a crescendo with lots of smoke and lighting effects, and the magician appears literally in an instant, apparently materialising. Now that has to be a more attention grabbing entrance than simply walking on stage!

## 2. Disappearance:

Again, if we look to science, we are told that matter cannot vanish without trace. Magic makes this impossible concept happen in full view of the audience. Objects such as cards and coins, animals, and even people can be made to disappear. The item, whatever it is, changes from being in full view one moment, to vanishing, with the effect happening literally in an instant.

In many ways, a disappearance is superior to an appearance. Why? With an appearance, the point at which an object appears is the end of the effect, because the audience can see it is complete. With a disappearance however, the effect is sustained longer because the audience will wonder where the object has gone, and will be thinking about when and where, or even if it will reappear.

A well liked disappearance style effect is called the vanishing bird cage, which at the time of writing Lance Burton was performing with a group of children in his Las Vegas show. As the name suggests, it's a startling disappearance of a bird *and* a cage!



What other kinds of magic involve a disappearance? You might borrow some money from a spectator, make it vanish, and never give it back! The police might express an interest in that kind of effect though. Seriously, you can milk the effect for as long as you want, and everyone will find it hilarious (apart from the person you borrowed the money from). Paul Daniels' famous cabaret routine includes such a disappearance of money, and he manages to string out the suspense for just the right amount of time, with some great twists and turns along the way.

If you have an assistant, you might want to make them vanish and not bring them back until the end of the show. Be creative, try something different and remember, just because you may not have seen something done before, that doesn't mean you should not try it. Try to be a leader and an inventor, rather than taking the easy route of being a follower.

Other effective disappearances are effects such as making an entire deck of cards disappear, vanishing a cigarette, a glass of water, and so on. We'll be discussing these types of effects in the upcoming modules. Actually, it is in your interest to learn how to vanish any small object, it will serve you well when you don't have any other magic 'props' to hand, or if you are put on the spot.



Incidentally, we just mentioned cigarettes. Might we recommend that whereas you should learn about such magic, these days they tend to be frowned upon as not only bad for you health wise, but also 'dirty' and rather downmarket. A young man of Paul's acquaintance is now doing all the old cigarette manipulation moves with pencils! And why not?!

#### 4. Transposition

Arguably not as commonly seen as other categories, a transposition is normally about making two or more objects change places. However, it can also be where one object disappears and reappears somewhere else. Again, according to science, this is not possible instantly, but with magic it is!

When performed for kids, there is often a fun element in this kind of effect, as children seem to love watching the simple act of objects switching over, especially when the magician plays along and denies he is cheating!

Probably the most well known transposition effect for children is called '*hippity hop rabbits*.'



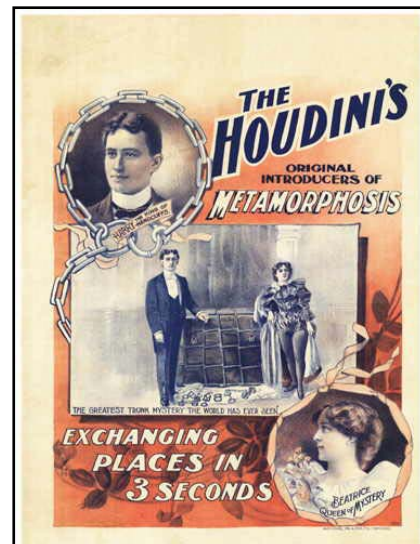
It's a simple idea where the magician shows two flat cut-outs of rabbits, one white and one black. They are covered, the white rabbit going into the cover with a white hat, and the black rabbit into a cover with the black hat. The covers are moved around, and the rabbits are found to have exchanged places.

The fun part of this trick is that the audience believes that they have caught the magician out. They assume that the rabbits are white on one side and black on the other, and that the secret to changing their places is to turn them around.

The culmination of the effect that delights the audience is where the magician turns the two rabbits around, and shows that they are not black and white at all, but are now red and green!

Money magic is also well suited to transposition effects, where coins are seen to switch places. Sometimes this is achieved through sleight of hand, although other magicians use a commercially available magic gimmick called the 'raven.'

With illusions, Houdini's 'Metamorphoses' is the classic transposition illusion. Even if you are not familiar with the name of the illusion, you will probably have seen it. It's where an assistant is tied up in a sack, placed inside a trunk which is then locked, and the magician then stands on top of the trunk. Pulling a curtain up around the trunk and himself, the magician suddenly drops the curtain to reveal the assistant standing on top of the trunk instead! They have changed places, and the magician is found inside the trunk, inside the sealed bag!



As mentioned, a transposition can also happen with just one object or person that disappears and reappears in a different place.

For example, in an illusion show, a magician might be locked inside a trunk which is then hoisted high above the stage. The trunk then falls apart, revealing that the performer has vanished, only to reappear somewhere else, such as in the audience. You can really hear the gasps from the audience! This is commonly referred to amongst magicians as a 'beam me up Scotty' effect!

There are many ways in which this type of effect can be achieved, for example there could be a false bottom in the trunk which enables the magician to escape through the base and then through a further trap door in the stage.

Whatever the technique used, inevitably when the magician or his assistant reappears somewhere else, they have deceived the audience by stealing some extra time during the effect. The audience can be well convinced that they are still on stage, when in fact they are long gone!

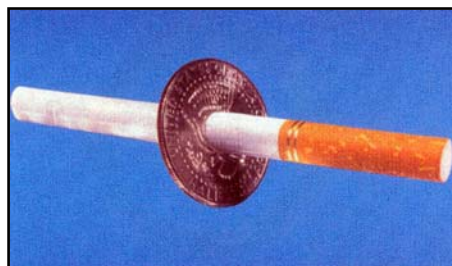
## 5. Penetration

Science says that you cannot pass a solid object through another solid object without some damage being done to either object. If you need to prove this, you will find that if you kick a ball through a window, the window tends to suffer some harm. A penetration in magic is where one solid object passes through another, solid through solid, without any of these side-effects.

Over the years, many big name performers have used this category of magic in presenting grand illusions such as walking through the Great Wall of China, stepping through a sheet of glass, being dissected by a buzz saw and so on. Again, seemingly defying the natural laws of physics, audiences are intrigued by these kinds of effects.

These illusions are achieved by various principles and methods, but you'll have to wait until the special section on illusions to find out more!

As far as close up there are effects penetration where a through a coin, a pen pen goes through a



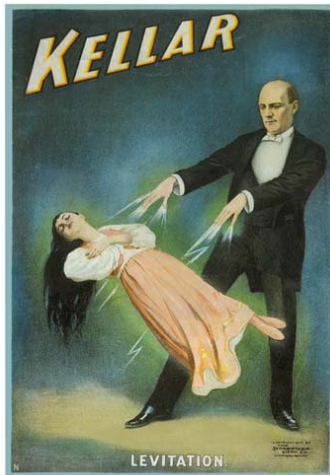
magic is concerned, such as a cigarette goes right penetration where a bank note and is

removed to find the bank note unharmed, and a matchbox penetration where a needle is pushed through a solid brass block inside a matchbox. We'll discuss all of these in more detail later in the course.



Penetration effects are often visually very interesting because you can *actually* see one object passing through or into another. Sometimes the props are not covered with a shield as with many other effects, and that can make the magic even more incredible to watch.

## 6. Levitation



Audiences' appreciation of this type of effect never seems to diminish, no matter how many times they might have seen a phenomenon. There is something uniquely magical about seeing an object or person float in the air, without any obvious visible means of support. Again, according to science, the law of gravity rules out any possibility of such a happening, but with magic we can make it happen.

Whilst most people automatically think of a levitation in relation to floating a person, there are many other types of levitation. Virtually any object can be made to float. Typically you will see magicians float cards, pens, coins, glasses, credit cards and so on. As for the type of levitation where an assistant or spectator is involved, there are several variations commonly used.

Firstly, a *suspension* is where the person is simply suspended in a fixed position, normally whilst laying horizontally, but tethered by some part of the body resting on a prop. Sometimes this effect is achieved with a special pole arm and sometimes it is with a gimmicked chair or support (more on that later). A popular night club suspension uses two chairs, one of which is custom designed to support a person on an unseen board. When one chair is taken away, the person remains suspended.

The second variation is levitation in the true sense of the word where a spectator or assistant is not only floating in mid air, but they also rise up and down.



Because of the extra dimension, it tends to be more amazing to view compared to a suspension. There are a number of methods that can be used, which we will cover later on.

The third variation is known as an 'Asrah' levitation where an assistant is covered with fabric or cloth of some sort, they are levitated, and then the cloth is suddenly pulled away to reveal nothing there! It is as if the assistant vanished into thin air at the moment the cloth was pulled away. It's an incredible effect, and another classic of magic. The method for the Asrah levitation will also be discussed later on.

David Blaine levitated himself in full view of onlookers on his TV shows. You may have seen this, but interestingly, David did not invent that effect himself. It's called the Balducci levitation and it's quite unique in it's method. Carried out properly it's such a powerful effect that you could use it to start your own religion. Seriously, it needs to be performed appropriately for the best reaction, but more on that in a moment.

No doubt you are keen to learn the secret of this amazing levitation as it can be performed virtually anywhere, anytime.

If you haven't seen it personally, let's briefly paint a picture for you. The magician stands several metres away from the spectators with his back to them. He then raises his arms upwards and outwards, and slowly, both feet rise off the floor. The magician appears to be floating several inches off the ground, and then suddenly comes down to the ground with a thud. The spectators can see that there are no wires or strings involved!

### **The Secret of the Balducci Levitation**

The secret of this effect is actually an illusion in the true sense of the word. It is possible to appear as if you are floating even though you are not, by correct positioning in relation to the audience. The magician lifts one foot parallel to the ground, and whilst the toes of the other foot stay on the ground, the heel pivots upwards at the back. Both feet need to be together, and the spectators should be directly behind, but slightly offset from the magician.



*Left image illustrates the starting position,  
the right image shows 'levitated' position.*

You can view the effect in action on the video with this module, and it looks great even when you know how it's done!

Just to emphasise the power of such an incredibly simple trick, this is what happened to a magician who was attending a marketing summit for some advertising professionals in Sonoma Valley, California. There were free-flowing cocktails and food, and this magician went out on to the patio area, and after performing some close-up magic, he did the Balducci levitation for a couple of people. They flipped out over it, and started checking him for wires! They told their friends, and he carefully did it again in a slightly different location. It was just as big a hit a second time!

Suddenly the whole place emptied out on to the patio and he was surrounded with folks asking him to levitate for them. Word had quickly spread!



The magician figured he had been lucky the second time and had no idea how he was going to do it a third time, let alone to around 40 or so people.

They were insistent however, so he moved around the patio to find "the power spot" (as he cleverly put it) that would enable him to float, and he had a friend who knew the levitation guide spectators to the correct viewing angle.

The magician managed to find a dark corner, perhaps adding to the mystery, and did the levitation. A howl of amazement suddenly went up, and the magician said that this impromptu bit of magic was the biggest thrill of his life!

There is no reason why you can't perform the levitation with the same reaction, but we suggest you thoroughly practice it, be aware of the correct viewing angle, and perform some other magic first to build up appreciation for what you can do. Subconsciously, that will probably make the levitation seem even more convincing to onlookers.

You may be wondering how David Blaine seemed to get so high off the ground with his TV version of this effect. Whilst he started out by using the Balducci method as described, having watched the clips closely, unfortunately it's apparent that the most likely explanation is that camera editing was used.



Now that we have reviewed all five categories, you have learnt more about the core basics of magic than many magicians are ever likely to do, and this knowledge will serve you well. There are a number of reasons why you benefit from understanding these categories. Let's consider these.

When you come to routine a show, you will now instantly know the categories each planned effect falls into, and can thus plan to present a variety of effects that incorporate as many categories as possible. Magicians who don't have this knowledge sometimes mistakenly present effect after effect from the same category, and then wonder why the audience seem to lose their interest. On occasion, we have seen entire illusion shows that use only two categories of magic, and these magicians really should know better.

Paul got an email from a young man entering a competition who planned to do the zombie ball, dancing cane, and the Okito floating ball. It had not occurred to him that he was essentially doing the same trick three times in his act. That's why you should be aware of these categories, and endeavour to include a *variety* of effects in your shows.

When you fully grasp and understand these categories, you are in a far better position to determine *how* a trick might fit into the overall context of all the effects in your shows, and you will find it easier to evaluate new effects on this basis.

Additionally, your own creativity can be more easily unleashed. Because you now know the core categories of magic, you should be able to *create* new effects and methods with greater ease.

As you might have guessed, aside from the five key types of magic which relate to breaking laws of physics, there is also mental magic. Many scientists believe that the human brain, which is electrically driven, is possibly capable of transmitting and receiving thought waves and energy. Despite this belief by some scientists, magicians are able, apparently, to go far beyond anything that science has yet been able to prove. Let's consider one popular manifestation of mental magic:

## Telekinisis

Sometimes referred to as animation, the word animation probably conjures up the idea of Disney films and cartoons, and interestingly that concept of making flat pages of film come to life is actually not far removed from magical animation.

In essence, animation in magic is about making ordinarily lifeless objects 'come to life'. Included in this is the ability to make objects move mysteriously, without any visible means of doing so. Animations tend to intrigue audiences. They have a definite mystery about them and no logical explanation for the 'method.'

Mostly used in close up magic, a good example of a telekinesis, or animation effect is 'Hyrum Hanky.' This effect is where a performer shows a handkerchief both sides, then lays it flat on a table and folds in each side into the centre. Amazingly, the hanky starts to 'bulge' and move on it's own, and the magician struggles to control it. The handkerchief is finally unfolded and both sides are shown to be normal, there is nothing hidden within.



The secret to this effect *is* contained in the hanky itself, but it remains hidden from view the whole time. If you are interested in using this effect, you may purchase it at minimal cost using the order form with this module. It's a very strong close-up effect.

Other forms of close-up animation are accomplished using a special device that we will discuss in the next module. This enables objects to shuffle across a table, jump out of a bottle, jerk out of your hand, and so on.

In a way, animations are often underestimated by magicians. When performed properly, they are often better than simply floating an object, because with animation the movement appears to be more random and unpredictable.

That's an overview of telekinesis or animation, but there are other types of effects, for example, transformations of one object into another that also don't fit into the five main categories, because there are some *aspects* of them that *could* be brought about scientifically.

An example of science being able to achieve a transformation is a t-shirt that can change colour according to the wearer's body temperature.

The difference with magical transformations is that the magician makes clear (and the audience can see) that he is not using chemical or other scientific means to achieve the effect, it just happens under the magicians control. For example, magicians sometimes create outfits that change colour, style and shape completely. This still therefore, defies science.

Let's look at transformations a little more closely.

In magic something is referred to as a transformation when an object either changes it's own appearance to take on different characteristics, or seemingly changes into something completely different. For example, there is the illusion where a girl inside a cage changes to a lion.

Another transformation effect is called the colour changing silks. Guess what happens with this one? Yes, the silks instantly change into completely different colours.

Or there is the classic 'change bag' prop (pictured below), where any object is placed inside and another object is pulled out, with the bag shown to be otherwise empty. This bag uses thick velvet material to conceal the fact that there are two compartments inside, one hidden from the view of spectators. Often, the handle contains a little lever that the magician uses to switch between the two inner bags.

*The magicians 'change bag' is a useful prop for transforming one object into another.*



The 'rainbow chips' effect is another example of a transformation. The casino style chips that feature in this trick are initially displayed as being black and white, but under your control, you can transform them into multiple colours.

As we mentioned, on stage, a transformation could also be a dramatic costume change. If you have seen this performed well, where a magician or assistant appears to have had a complete change of clothes and style in a split second, you'll appreciate how amazing this type of effect can be.



## **What type of Magic Should YOU Learn and Perform?**

At this point, let's address an issue that often comes up with new magicians. They ask what type of magic they should perform – should it be close-up, stage, illusions, childrens parties, or something else?

The answer is, there is no answer! Ultimately, it's up to you. Let's consider an important factor however from Paul that may influence your decision...

Paul is often asked about this point in discussions with amateur magicians who can't decide 'where to go' with magic. He likens your services to a Ford Car Showroom. Anyone from any income bracket and social background can walk into a showroom of a major manufacturer like Ford, and find one or two cars that would suit them.

For someone buying their first car, they may want something cheap and cheerful, whereas a company director would be looking for an executive vehicle with all the bells and whistles – the luxury leather interior, the satellite navigation, climate controlled air conditioning and so on.

Then at the other end of the spectrum you have a builder who needs a transit van to collect and deliver building materials, or somewhere in the middle is a family man who needs to be able to transport four children at once.

The point is, why do the manufacturers offer all these alternatives? ***Because the market is there for them.*** They know there is a *demand*, and they would rather sell the customer a vehicle than let a competitor do so.

Similarly with magic, you are in business to make money, therefore you should not want to turn down *any* job, whatever the customer wants, even if it means being a little creative in the process to fulfil the requirement.

Again, Paul is a great example of this principle because he is equally comfortable performing for five people as to five hundred or even five thousand. Also, he has even performed his ***close-up*** act to audiences of many thousands! How is this possible? Simply, because he makes it so entertaining that it doesn't matter that the audience cannot see the detail of the effects! There is an important lesson here. You are encouraged to ***absorb as much magic as possible*** at this stage. Study all genres. You may become an expert at one or more in time, but it will give you an important edge over your competition of being able to accept a much wider variety of work, in full confidence that you can always do a great job.



## Always Seek A Better Way

Using the simple but effective ‘age cards’ trick we provided you with in the first module, let’s now return to the key point we highlighted earlier regarding *improving each effect you learn*.

Although the effect worked in the format supplied, Paul thought about ways of improving it. Wouldn’t it be more impressive if you could perform this trick *without* having to look at the front of the cards?

Once Paul realised this would be the next logical development, the obvious solution was to mark the back of the cards with secret markings to indicate the key numbers: 1,2,4,8,16, and 32. These would only be apparent to the magician who knew how to read the markings. To the spectator, all the backs would appear the same.

To be honest, why would the spectator ‘focus’ on the back of the cards anyway? Their whole attention is on their number on the *front* of the cards. As you perform this trick, you will realise that different spectators move, think, and manipulate the cards in many different ways and speeds. This realisation will make you appreciate Paul’s next improvement.

Paul asks the spectator to shuffle the cards, and in passing, mentions that they are now in a random order. Then he asks them to think of a number between 1 and 63, saying something like, “it could be your age, it could be the age you would like to be, it could be the age of your son or daughter, it’s *your free choice*. Now, pick up the first card, but don’t let me see what’s on it. Is your number printed on that card?”

If they say no to this question, Paul tells them to put the card to one side, with the number side facing down. If they say yes, he asks them to hold the card against their forehead, and to concentrate on their number. This action merely takes a beat of time, but it gives Paul the clearest possible view of the back of the card. He snaps his finger and says, “now, the next card”, and he follows the same procedure with all the cards.

By performing the trick in this way, *you are in control* of every aspect of what the spectator does, which is vital. You give them *specific* step-by-step instructions in order to get them to proceed according to *your* wishes. Without this control, a spectator might pre-empt your planned procedure by, for example, simply fanning through the cards and saying “my number is on that one, that one, and that one.”

We have provided you with a set of marked cards on the next page, so that you can try this improved version for yourself. The markings we have used are just one example of a pattern that does not look suspicious, yet is easy to ‘read.’ Just look at the wider side edges of each card and count the number of stars that have a lighter shade. The cards are marked on both edges so that it doesn’t matter which way up they are being held – you can read them both ways. The last card with no markings is for number 32.

You might want to create your own way of marking the cards. That’s fine, as long as you keep in mind the principles about how the markings should be made.

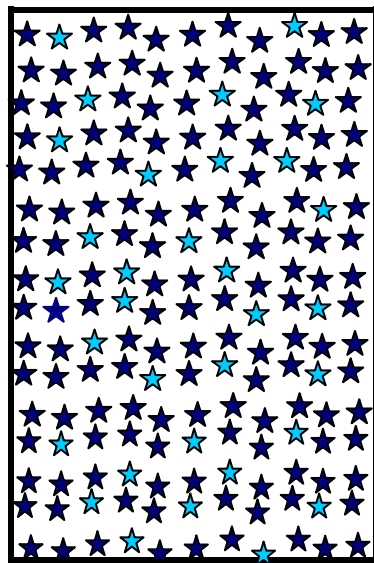
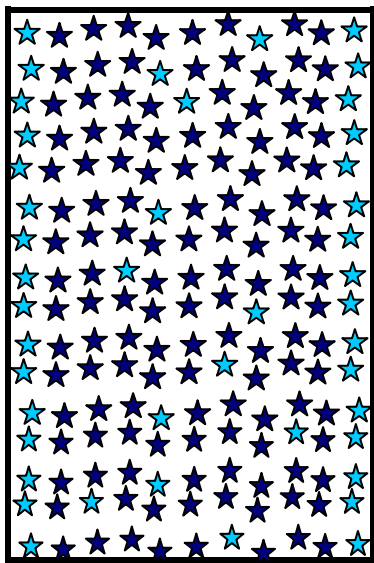
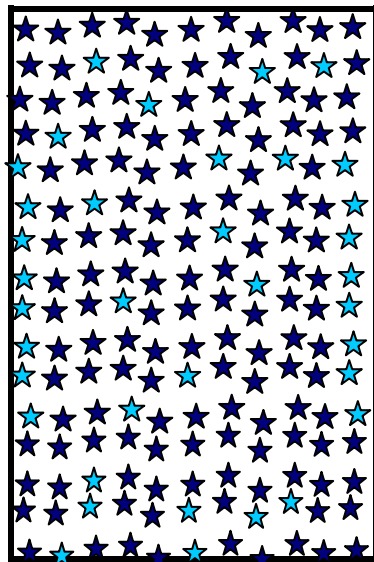
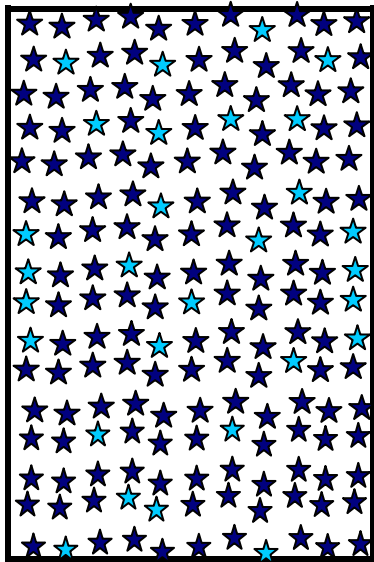
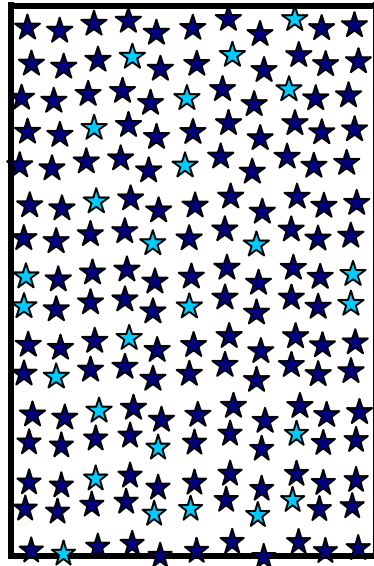
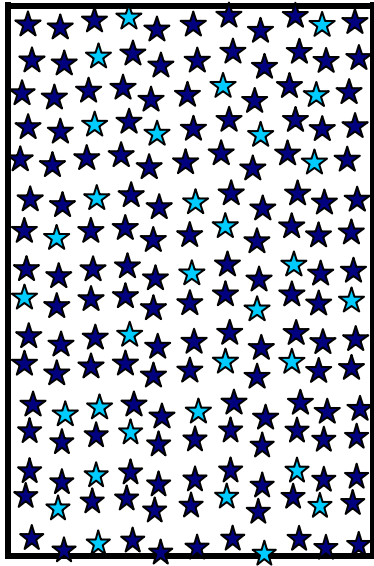


In the next module, we will be looking at how others see you, including ways to improve the way you look! We’ll then move on to examine the matter of your performance character - how to develop a stage persona that is unique to you. Paul has some fascinating wisdom to share on these points which you will enjoy reading and learning from.

Acknowledging that you will soon be tempted to buy from magic shops, we take a close look at how you can benefit from these, whether online or from real ‘bricks and mortar’ shops. The advice in this section will save you some of your hard earned money, as well as giving you practical advice on how to avoid common pitfalls.

We’ll also be looking at the power of the internet to help you. You will probably be surprised at just how useful the internet can be for magicians.

To round up this module, turn over the page to review what we learnt...



## A Brief Review

Let's review what we have learnt in this module.

Firstly, we looked at the importance of goals – why you need them, and how they will benefit you. We then encouraged you to complete the 'my true reason' certificate after giving careful thought to what you want in your life. To help you stick to your goals, we provided you with some helpful guidelines as well as real life examples of others whose goals made all the difference to their success.

We then looked at the types of criticism that you are likely to come across right from the outset, as well as importantly, how to handle criticism to your advantage.

Since you need to start finding magic that suits your personality and interests, we reviewed the pros and cons of all the resources available to you – books, videos, magic clubs, the internet, and magic shops.

Moving on to the section on *how* to learn magic, we are confident that this will be a part of the course that you will want to read many times. We covered Paul Daniels method for learning magic, which will serve you well if followed closely. Particular emphasis was put on looking at ways to improve existing effects, a critical factor in your success as a magician.

Following the definition of magic, we reviewed the five main categories of magic, and saw examples of each type, along with an explanation of how each category relates to the overall definition of magic.

Finally, under the heading 'always seek a better way,' using the 'age of cards' trick as an example, we came back to the matter of improving every trick you learn. We saw the first step in making the trick more powerful, and we will be looking at further ways of improving it in forthcoming modules, tying in with related topics along the way.

# ACTION TASKS

## MODULE 2

1. Consider carefully what I want to achieve from my magic business.

- 
2. Think about, and then complete the 'My True Reason Certificate.'

- 
3. Start finding additional magic tricks to learn using a variety of the methods we proposed – books, videos, magic shops, magic clubs etc.

- 
4. Using the procedure outlined to learn new magic, work through the process step by step, and commit to learning each new trick this way.

- 
5. With every trick I learn from now on, make a mental note of its corresponding category.

- 
6. Watch other magicians and other entertainers perform and evaluate what you do and don't like about the way they come across.

## Video Tutorials with Module Two

### Incredible Envelope Prediction

There are a number of variations on the magicians choice, and the version on the video is perhaps the most basic of these. Many years ago, Paul thought long and hard about the magicians choice concept, and developed it (as he does) into a much more effective force that really does stand up on it's own as an effect, as well as to scrutiny by an audience. The result is a force that requires more thought and practice to perform well, but it is far more effective and truly stunning to watch. We thought we would include it here, for the more adventurous among you.

The keys to Paul's method are in the 'rhythm' and pace of the presentation, and in knowing *exactly* what to say regardless of the choices that are made. Additionally, the patter is phrased in a way that it does not arouse suspicion; it genuinely appears to the spectator as though they have had a completely free choice.

The method shown on the video showed two objects being pointed to by the spectator, but Paul prefers to invite the spectator pick up **one** object, and if it's the predicted item you can really sell that as a miracle! They had a totally free choice and they picked up that one! That's the easiest one to handle!

If the spectator picks up one of the other two objects that are not the prediction, without hesitation, as they pick it up, say "...and just put it to one side."

That leaves you with the prediction and one other object.

Continue, "Pick up both of the objects, and hold one in each hand. Swap hands a few times if you like, (it makes no difference) and now *give one of them to me.*"

If they give you the predicted item, continue without pause, "...and put that one to one side" as you point to the one they are still holding.

"You have placed two objects to one side, and handed this one to me. I could not have known in advance which one you would give to me, could I?" Then of course you reveal the prediction.

If on the other hand, they *keep* the prediction, and pass the other object over to you, as they are handing it to you, your sentence continues instead, "...and I will put this one aside also." They should hear these 'split' sentences as one complete sentence, a natural progression!

Having viewed the video showing the envelope prediction at the end, Paul offered an interesting observation that you may want to think about. He commented that the audience might think that the envelope was a magic prop, and so perceive that the magician could have in fact made *any* prediction appear through this 'special' envelope. In hindsight then, it may not be such a good idea to combine a mentalism kind of effect with a magic trick, as to the audience, they could conclude that the mentalism part of it is achieved using magic techniques, rather than through what you want them to believe, namely that it is some kind of 'mind control'.

## **Back to School**

This trick that you just viewed, is offered up as an introduction to another facet of magic. There are many such tricks, and if you move towards what we might call 'mathamagic' please try to make sure the audience can follow what you are doing! Some of the tricks in this genre are extremely convoluted.

Also remember that whereas they are fun, they can be perceived by the audience to be non magical, merely playing with numbers – that is the danger. In the example in this video, even though the final revelation is a prediction, it would be better if you, the magician were totally unaware of the choice of their initial three numbers and the subsequent entries into the calculator. In other words, you give the calculator to a spectator, and give them instructions, so that without any intervention by you, they arrive at the predicted number themselves.

When performing this trick, try and use a calculator with big numbers, simplistic plus and minus signs, and an easy to read display. Note again here, the amount of detailed thought that has just been added to this extremely trick, to remove problems before you encounter them. With little buttons on the calculator for example, the wrong buttons might be pressed. Make your instructions to the volunteer as crisp and clear as possible, as their correct actions are crucial to the success of the trick.

Now here's a bonus associated trick from Paul that is brilliant in it's simplicity.

Do you have a friend that is good with electronics? If you do, you could get him or her to rewire the inside of your calculator so that the '=' button is actually the memory recall button, and vice versa. Before the show, you would type a number, let's say 11,642 into the memory, and store it.

During the routine, you clear the display, and ask anybody to put in a three figure number, then pass the calculator along the row, press plus and ask someone else to put in a four figure number. Then pass it along again to another spectator and have another number entered. Ask this last person to press =, and because the keys are reversed, your number will come out of memory! Ask the person to concentrate on that number, and 'read' their minds, or ask them to tell you. One of the best things about this trick is that the prediction can be different every time you perform it!

## **Silk from nowhere**

Although the performer on the video made reference to their sleeves, in hindsight this is not a good idea, as it draws attention to your sleeves where the silk is hidden. Also, the trick will be more effective if you 'pull your sleeves up' three times (instead of two), and then take the 'load' on the last time. This breaks the rhythm for the audience of expecting you to only roll each sleeve up once. Also, it's better to refer to the item as a handkerchief rather than a silk when performing for the public – they won't be familiar with the term silk in this context – to them it is a handkerchief.

## **Win or Lose**

With regard to patter lines for this trick, there are many variations you could use, depending on your own style. For example, the following could turn an ordinary card trick into a funny piece of entertainment, with the added attraction that it will still be a baffling effect.

The words will vary according to whether you are doing it on a man or woman. To a girl you might say, "Do you believe in coincidence, and that kind of thing? Would you mind if we do a little test to see if we are compatible? I have 12 cards here, six for you, and six for me. Did you bring a blindfold?" She answers no of course. "Nor did I, but what we can do is put the cards behind our backs so that neither of us can see the cards." Do the trick as planned, and at the end when you both have the same cards you could say, "You see, we are compatible, so will you marry me?" Whatever she says, say, "you have very good taste!"

For a man, you would use a similar approach apart from the marrying part at the end! Instead you could say, "Look, we're both winners, let's go to Vegas!"

This trick is also suitable for trade shows. Simply replace the 'winners' cards with your clients product or name, and have all the other cards printed with A.N. OTHER! Your opening line could be, "You look like a person of good taste." At the end, you say, "at the beginning I thought you had good taste, and you do, because like me you chose (name the clients product) and discarded all the others!"



# *My True Reason*

*My True Reason for wanting to make  
a success of my magic career is:*

.....

.....

.....

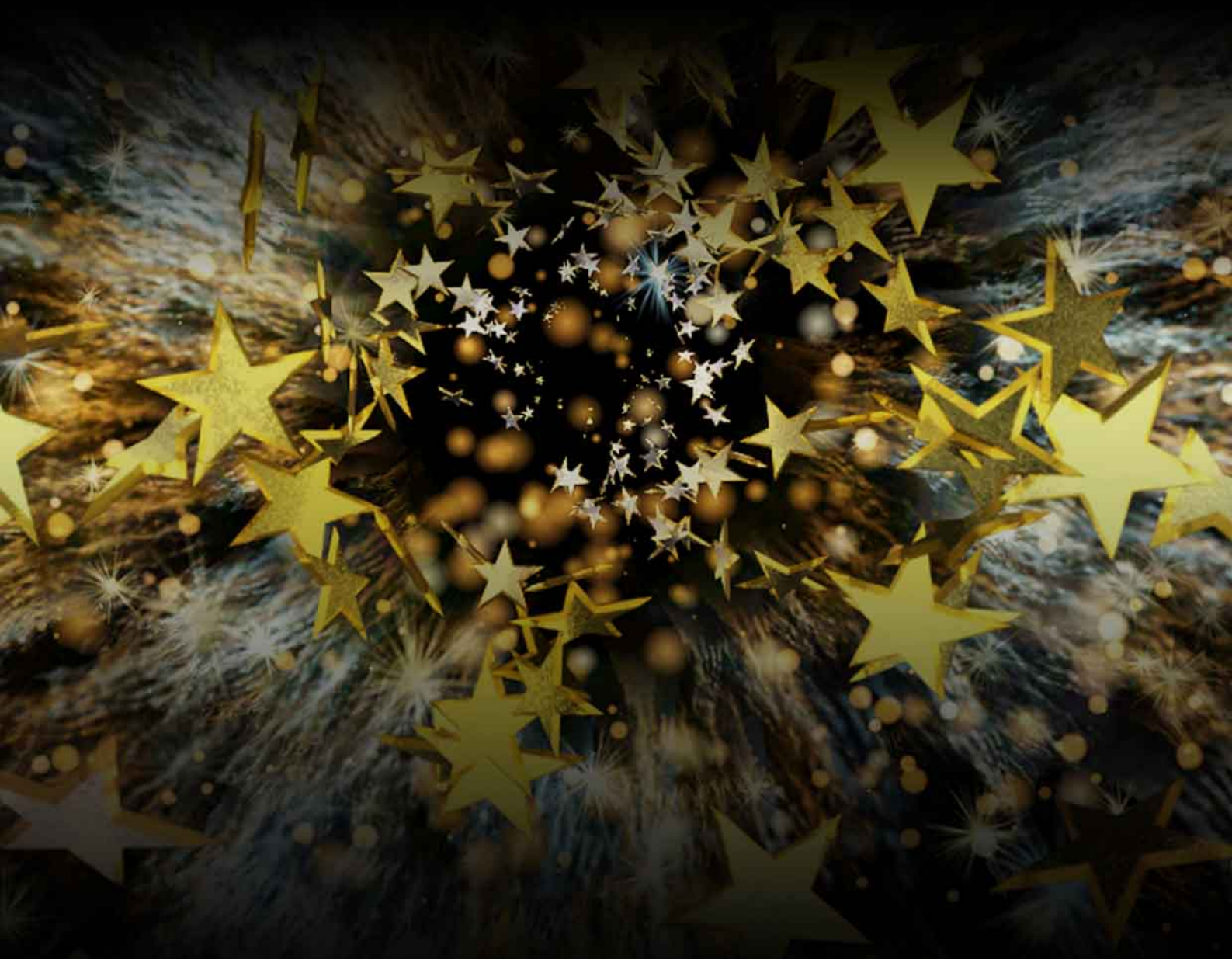
*I will remain committed to achieving this  
goal whatever it takes.*

*Signed.....*

*Date.....*

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 3**

## **Contents – Module 3**

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**Should you use a stage name?**

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**International magic dealers**

**Get Organised**

**Using the Internet to your advantage**

**Magic Magazines**

**What *type* of magic should you learn and perform?**

**Basic tricks you should know**

## **Welcome back!**

We've got some exciting information in this module that will enable you to rapidly increase your magical knowledge and give you a massive advantage over your competition. Follow the instruction step by step and you'll be well on your way to a successful career.

We will discuss how the way you look is a critical factor in your success. We will also be looking at how to get organised in your new business, including the power of the internet for enhancing your magic career. There is no doubt that the internet is useful, but where do you begin? Would you like your own magic internet site? We'll tell you how you can create one very cheaply.

Would you like to access some incredibly powerful magic resources on the internet? Well, we've done the hard work for you by selecting only the most useful websites out of literally hundreds of useless ones. This alone will save you countless hours of searching. Some of the sites are not even advertised on any search engine or bulletin board, and we'll give you the information to access these too.

Other topics include printed magic magazines. Have you wondered which ones to read? We'll give you the low down on each of the main ones in circulation.

By now you should be enjoying the process of learning a good variety of magic effects, as well as beginning to perform for friends and relatives those tricks you feel comfortable with.

Don't worry if some of the tricks don't appeal. This is normal, and different people tend to be attracted to different kinds of tricks. For now, stay with what you enjoy most, and leave the others till later. *On with the show...*

**Let's face it**, because you have invested in this course, we know you want to either start to earn money by magic, or earn *more* money if you are already doing magic. We would love to be able to rush you into the business of magic. We really would. For us, it would mean a lot less writing, but we are not like that. We want you to do things properly.

Until you grasp each basic principle of *all* the facets of magic, unfortunately you cannot take any further steps up the ladder to success. You are with us so far, and you are doing very well. You have learnt where to find magic, you have learnt HOW to learn magic, and we suspect you now want to dash out and show off!

By all means practice on family, friends and neighbours, but please wait until you understand the broader picture before trying to move up the money ladder. Trust us; you will be better and richer for being patient.

## Here's looking at you kid! (Creating the right impression)

To be truly successful, you cannot afford to lie to yourself. You have to be able to see yourself as others see you, and not what you think you are.

Paul Daniels is a classic example of this point. He is well aware that he is not very tall, that he is stocky, and that his body movements are quick and rather inelegant. In his early days, Paul had the intelligence to realise that his total image was unsuited to the 'full evening dressed' magician who, for example produces doves in an elegant manner. Magic in those days had more people performing in that style than in any other, but Paul felt he would look silly for the reasons given. One of his first acts therefore was a silent act to rock 'n' roll music. He also realised that his Teesside accent would be too strong for working outside his own area.

What did he do?

Whilst retaining the sound of the north (which is harder and therefore more comedic than the sound of the South), he modulated the accent to make it more acceptable nationwide.

It is this sort of observation that you must bring to bear upon yourself. Who are you, what are you, and even what class of society do you come from?

Whatever the answers to these questions, you can use the information to improve your performance and income.

Interestingly, when Paul is asked for the secret of his success in a nutshell, he never says that it is his digital dexterity or his knowledge of the history and working of magic, he always says that it is his *sense of observation*. He has observed what he is, and he has observed what he is not. He has also observed what audiences like and don't like within his performance areas.

Of course, more than just observation is required. You have to act on what you observe, making positive changes that will enhance your personal appeal, the quality of your show, and ultimately the enjoyment of your audience.

Now let's work on you.

We have provided a carefully thought out form for you to work through in order to assist in honestly evaluating yourself. Once you have been through the form yourself, make some copies of it, and hand them out to family and friends. All you have to say to them is that you are doing research about yourself for a little project, and stress that you need them to be completely honest about you. You may even like to suggest they send the form back anonymously so that they won't have to worry about what they write!

As you will see, the questions include aspects of your personality, your dress and grooming, your likes and dislikes, and so on.

Dear

Thank you for helping me out with this survey about me. Please be completely honest with your responses, and answer every question to the best of your knowledge.

Do they have consistently good hygiene? Yes or No

Would you say they dress well? Yes or No

Are they known for a good sense of humour? Yes or No

Are they a good listener? Yes or No

Do they have boundless energy? Yes or No

Do they enjoy good health? Yes or No

Do they love children? Yes or No

Do they thrive on dealing with the unexpected? Yes or No

Have they set goals for themselves? Yes or No

Are they a natural performer? Yes or No

Does the person take themselves seriously? Yes or No

Do you like this person? Yes or No

Please explain the reasons for your answer in the last question:

.....  
.....  
.....

Try to get as many of these forms completed as you can – the more the better. Once you have collected them, it is time to carefully note how others view you. You will soon see trends developing, and you obviously need to improve on any negative aspects, whilst also not neglecting positive points.

Be grateful for this opportunity to understand how others see you, it can be an incredibly valuable experience if you allow it to be. Don't be defensive or self-protective. Admit that any negative perceptions of you can't be wrong, because that's what these people have perceived!

If, for example you believe that you love children, but the majority of responses indicate that you don't, there must be something in the way you treat children that led them to that conclusion! It's then your task to find out what it is that made them give that response, what was the reason? One you are aware of the details, you are in an enviable position of being able to make specific, targeted improvements.

There are also some general rules for self improvement that we would like to mention. All the old magic books, especially for children, used to stress these points, but they were generally ignored in the search for the tricks by 'trickaholics.' Most readers were only interested in finding some new effect, whether it was good or bad, to thrust upon their audiences.

Let's modernise these same points a little. Our number one rule is that you shouldn't smell. Oh, by the way, neither should your clothes. Yes, strong words, and it seems obvious doesn't it? Perhaps we should have put on the form, does the person smell okay? It's really no joke. Personal hygiene when coming into contact with audience members is vital. You must always have clean hands, clean fingernails, and wash behind your ears! We know, we probably sound like your mother, but it's such a crucial point that we make no apology for 'spelling it out.'

Let's consider for a moment **why** it is so important to have exemplary hygiene...



As you know, the main purpose of this course is for you to make money by means of magic. The best way to do this is to make sure you are operating your business *in the broadest possible sales field*. Admittedly, it is not always possible to appeal to everyone, but you can increase the odds in your favour.

How?

Simply by *maintaining excellent personal hygiene*. To put it bluntly, without personal hygiene you will limit yourself to rough clubs, and the streets. By the straightforward act of cleanliness and wearing a well thought out clothes style, you can work the rough clubs, the streets, and *every other kind of venue* as well. Your sales area will open up enormously.

We *know* that there are scruffy and dirty performers out there, and some of them *are* very skilful and/or funny. But look at where they are working, and ask yourself *why* they are working in, for example, a magic circle club room entertaining other magicians, instead of being out there earning money!

Part of this cleanliness regime is the removal of bad breath. Sadly, all of us are prone to this from time to time with changes in health. Fortunately, any pharmacist will sell you a little pill to dissolve on your tongue, or a spray for your mouth, and you should develop the habit of using one of these 'cures' before every performance.



Another aspect of self improvement relates to your speech. There is a continuing major discussion on whether it is right or wrong to use so called 'bad' language. It is up to you to decide, but please consider the following points carefully.

You are in the *business* of magic, and we will keep stressing that you should be able to take any job, anytime. You never know who is watching you in the audience and what influence they might have on your future.

If you do use the infamous four letter words for example, it may well be that someone 'out there' may subsequently decide *not* to use you for their corporate event, party etc. If you believe that the use of such language is necessary, ask yourself whether an audience are applauding your skill as an entertainer or your use of four letter words.

Note that some people in your audience, regardless of the venue will always be offended by your use of bad language. So why would you want to turn even a small proportion of your audience against you? Once again, your decision on this matter comes down to your desire to want to broaden the area in which you can sell yourself.

We said that this matter is up to you, and it is. Bad language has come and gone in the ages, and swings from being fashionable to being taboo. We think at the time of writing it is swinging back towards being used by all levels of society, but in this interim period our advice is not to use it. If in doubt, leave it out!



*How would the language in your show be rated?*

We would also advise you not to use bad language in your normal everyday speech, as this will make you less likely to inadvertently say something in a performance that you might regret.

If your habit is to use bad language in conversation, sooner or later you could come unstuck in a performance situation, perhaps on TV, or when performing to a group of children for example.

Let's consider yet another example of how you can improve yourself...

Your dress and grooming speak volumes about you as a person, and people will judge you according to what they see.



It would not be fair or proper to lay down specific rules about what clothes to wear when performing magic, but there are certainly principles that you should adhere to.

Your performance attire should be the best you can afford. It should be tasteful and in keeping with general fashion, not outdated or so 'cutting edge' as to draw more attention than your act.

Unless you are deliberately out to shock people your clothes should be neatly washed and pressed. They should not have a strong smell, whether good or bad.

Don't overdo aftershave if you must wear it. Some people are very sensitive to perfumes, and you would not want to alienate some of your audience for such a comparably trivial reason.

Shoes are an area that many people notice first, yet commonly get overlooked. You would do well to set aside a pair of smart shoes specifically for performing, and only use them for that purpose. That way, you will always have quality footwear available, and they will be much easier to keep clean.



What else can help you create the right impression?

In a recent television series, a British scientist compared women's sexual attraction with ordinary men to the sexual attraction of women with obviously rich, successful men. The obviously successful man was far more attractive to females, and the reason had nothing to do with women's greed for money.

Our hip, modern lifestyles are based in the main on built-in primitive instincts. Interestingly, the reason for the attraction goes back to the beginning of time.

The women in the example given were unconscious of the fact that they were being attracted to a mate *who could provide for them in the future*. They were thus drawn to men who they perceived as 'successful'. How does this apply to you?

If you *look and act successful* in all areas of your life, both the show bookers and the audiences will subconsciously feel that you are able to provide a better level of entertainment. Do you recall that one of the tips on making goals a reality is to visualise yourself as successful, and then follow that through with the way you act?

Be wary however of becoming big-headed, flash, or cocky. We hope you will develop a quiet confidence in your knowledge and ability of magic. Do you see how the cleanliness rule that we talked about earlier does a lot more than making you smell sweet? It is a crucial part of moving you into being seen to be successful.

Remember, your efforts to enhance *every aspect* of yourself will pay dividends. It may be a slow process, it may be difficult to change ingrained habits, but this process is essential to your success.

Let's now focus in on some specifics about creating your on stage persona...

## Developing Your Performance Character

David Copperfield, Siegfried and Roy, Lance Burton, Paul Daniels – you know the names very well. If you have ever watched these magicians' shows however, you will have noticed just how different their performance styles are. Yes, their effects and illusions normally follow standard principles of magic, but they all manage to present a *unique* show. There is an important lesson here.



In a nutshell, the lesson is that in order to be successful, you must offer something different, entertaining, and crucially, *in your own style*.

Suppose for example that you copied the style of David Blaine, imitating his dress, the way he talks to the audience, his gestures, his choice of magic and so on. Would you make it to the 'big time'? In a word, no! It's extremely unlikely. David certainly has a unique style, but you would be forever *compared* to him. You would never ever surpass him because you copied the original.

Furthermore, no one wants to see standard versions of magic, as if performed out of a dealer catalogue. Anyone can pick up a set of instructions and duplicate the presentation as printed. It's all about making it better, different, and of course, most of all - entertaining.

### **It's Not What You Do, It's the Way That You Do It**

As we've just established, audiences don't want to see a copy of an existing performer, they want to see *your* style of magic, presented in a way that you feel comfortable with. Get used to the fact now, that you must have your *own* performance character. It is a key to your success.

There are many possibilities for a unique magic character, for example you might decide to perform in one of the following styles:

- **Comedic**
- **Serious**
- **Witty**
- **Wild and Zany**
- **Kind & Gentle**

What factors should influence your choice of character? Remember the forms that your friends filled in about you? These should form the basis of the type of character that you become. You should be aiming to bring out your existing qualities, rather than inventing a style that is not natural for you.

Even the performers who seem to adopt a very specific character part still tend to stay within their own natural characteristics. Tommy Wonder, beloved of many magicians, performs antique style magic, in a gentle, elegant way. If you meet Tommy offstage, that's the kind of person he is.



*Tommy Wonder*

Guy Hollingworth in performance comes across as everyone's idea of a very English gentleman, and he really is!

Ali Bongo, a strange genius of magic becomes wildly zany in his on stage act. He seems to change completely from his normal everyday way of life. The more you get to know Ali however, the more you realise how excitable and energetic he becomes off stage, he simply loves crazy happenings!

Eugene Burger, who seems to play the part of a deeply spoken, deeply mysterious, almost 'wizard' like (with a twinkle in his eye), merely exaggerates himself a little whilst on stage.

The same can be said of the majority of successful magicians – whether they realise it or not, they bring out and expand on existing qualities to create their on stage persona.

If you are naturally witty, you should develop that, and related qualities. If you are serious, but *want* to be funny, you can still use witty lines. When you read something that makes *you* laugh, write it down in your notebook, it could be useful to you later. It's important that you don't contrive your character.

When you get it right (which will take time), you will understand stagecraft and body language. You will understand what bits of yourself others like, and you expand on them and exploit them. You also won't mind audiences seeing your every emotion.

We have already asked you to read about acting, and with that will come the learning of stagecraft, body language etc. We also asked you to observe yourselves. Whereas it is true that you are 'acting' the part of a magician, and that it's possible within that role to be a character, say from the past or future, isn't it interesting that the really big names of magic have all played the part of the magician in an enlarged version of their own personality.

If you really cannot believe in yourself to the extent required, and feel that you are better playing a character part, don't worry. As the business side of this course develops, you will find out that you can sell just about anything to anybody, and you will still make more than a good living if you follow the rules.

Something else that we've touched on, but that needs emphasising is not to expect to get your character right on the first try. It's something that even pros continually work at and improve on. Actually, it's fun to continually try *new* techniques with your performance character. It's one key way of keeping the show interesting and varied for yourself.

Don't be too concerned if you are unsure about who you want your character to be. You will find that by performing magic regularly to various audiences, the right character will gradually come out more clearly. You can then go with the flow in that direction, and make improvements to the character.

By all means watch and learn from other magicians, but as we've said, don't copy their routine, their style, their image or character. Learn how they keep consistency of their character throughout the show, as well as how they occasionally 'break the rules' for dramatic effect.

Remember, although we give you guidelines, they have to be of a general nature. If you CAN break the rules to good effect, then break them - and good luck to you! As an example, you might decide to switch from one character style to another within the show to create contrasts.

Whilst we are considering stage persona or characters, do you remember that early in the course, we encouraged you to look at long standing stars who were *not* magicians? The reason we think this is so important is that Paul's own experience was to do just that. For the first ten years of his magical learning, he considers himself fortunate enough to *not* have been involved with other magicians at all. Whereas he saw many other variety *entertainers*, he only saw one illusionist, 'The Great Levante.' What he picked up from watching non magicians would serve him well to this day - lots of tips on the use of lighting, music, sets and so on, all designed to create a better audience reaction.

One day, Paul tried to figure out why stars WERE stars. He came up with the answer when he saw British singing star Shirley Bassey break down into tears on a live TV broadcast. Yes, great performers CARE very much that the lighting is right, that the sound is right, that *every detail* of stagecraft is right. They care about their audiences. The truly great stars don't care about letting their own emotions be seen, they hold nothing back. Paul says that he has never seen a single truly great star to whom this rule does not apply.

Can you see the lesson here, as a general principle of your performance character?

Carry no false pride onto the stage with you!

Give *everything* on stage, don't hold anything back. Don't think 'what if this trick doesn't work?' Make it work! You will have practiced it enough, so be confident that whatever happens, you will handle it professionally and carry on with the show! Even if you do make a mistake, it won't matter because you will deal with it professionally.



## **Should You Use a Stage Name?**

Depending on how kind your parents were to you, you may or may not need a stage name. It should be fairly obvious to you. The singer Reg Dwight thought that the name Elton John suited him better. We think he was right. The magician David Kotkin changed his name to David Copperfield early on in his career, and this appeared to help market himself in a more appealing way. Newton Edward Daniels changed his name to Paul Daniels.

Most of you will not need to change your name for a stage name.

If you do decide to you want to use another name, most magicians who have done so kept their first name, unless that is the part you are not happy with. One common practice is to use your existing middle name as your last name. For example, if you were called Elgin Henry Schmittelheimer, you could use a stage name of Elgin Henry. Or you could take any other first name to use as your new last name, such as Elgin Francis.

Try not to use tacky sounding titles that you might live to regret. 'The Great Baldini...' or 'The Supreme Wizaro' etc just doesn't work anymore for most people.

Adding an 'i' to the end of a name seems to be another bandwagon some magicians have jumped on, no doubt following in the footsteps of Houdini, who believed that adding an 'i' on the end of the name of his hero (Robert Houdin), would enhance it. The reason was because adding the letter 'i' was thought to mean 'like.' In this case, Houdini meant like 'Houdin' (Robert).

Houdini was extremely successful, but times have changed and nowadays most of the stars have normal sounding names. You could not get a more normal sounding name than the most famous magician in the world at the time of writing: Harry Potter!

If you do decide to change your name, check with trusted friends and relatives to gauge their reaction. As long as they are reasonably satisfied that your stage name won't cause you to be the laughing stock of the community, then that's the one to go for. If you mention your new name and notice that everyone around you is rolling on the floor in fits of giggles, perhaps you've made a mistake, and you might want to reconsider, unless you want that reaction!

Again, if you do decide to change your name, stick with your own imagery, as perceived by the people who have filled in the forms for you. You don't want to have a humorous sounding name for a serious act, or vice versa.

Be consistent in using the new name from the day that you make the decision, even if you are doing small shows. Answer your enquiries with the name, sign booking letters with it, and live the new character consistently.

It is vital for you to remember that as your business grows, you will be stuck with this name for the rest of your life. This name will be on your letter headings, invoices, credit cards, business cards, everywhere! You will *become* this name, so it is a serious decision, not to be taken lightly!

Don't be so stupid as to use the name of an existing star! Surely that wouldn't happen? Well...

Paul had worked around the popular variety clubs in the UK for about five or six years, he had won countless awards for these shows, and was definitely famous amongst the club going public. Around this time, Paul received a phone call from a friend who said he was looking forward to seeing him perform a few days later at a club in Hull.

Puzzled because he knew of no such booking that day, Paul asked how his friend had come to book the ticket. The friend replied that he had seen a poster at the box office with his Paul's on it, and even confirmed that Paul's name was definitely on the ticket!

Somewhat bemused by this, Paul phoned the venue and asked if Paul Daniels was appearing live at the club that week. The manager, not knowing who he was talking to confirmed this was the case, said it was a complete sell-out, and a great show to look forward to.

This is where things started getting interesting. “Well, I’m Paul Daniels and I don’t know anything about this booking” Paul announced. The club manager promptly threatened to sue, to which Paul replied, “*who* exactly are you going to sue?” The manager thought about it and said, “the agent I suppose.” Having found out who the agent was, Paul told the manager he had never heard of the guy! It certainly wasn’t Paul’s agent or manager.

It turned out that an unknown black singer by the name of, you guessed it, Paul Daniels had been unwittingly booked for the show instead of the *real* Paul Daniels who had firmly established himself on the club circuit at that time!

You can probably imagine the scene on the night of the gig – the audience tore the club apart when they realised they had booked tickets for this unknown singer!

In the aftermath that ensued, Paul’s manager, Mervyn, spoke to the singer’s agent, and asked why he hadn’t changed the singer’s name to one which wouldn’t cause such problems, to which no reasonable explanation was forthcoming. He really hadn’t thought it through!

At one time within the performing arts industry in the UK, you were not allowed to have the same name as any other registered artist, but the power to enforce that rule has now been withdrawn.

So there we have it. We recommend that you re-read this section several times to get the most benefit. We have covered several elements that are key to your success, and you should use your good ideas notebook to aid you in recalling these points.

Moving on to something a bit lighter now, we acknowledge that you will probably be keen to start buying magic props and accessories as your interest in magic grows. We previously promised to go into a bit more depth about how to gain the most benefit from magic shops online and offline, so let's now consider this area of magic.

## How to Get the Most from Magic Shops

Any magician who has been in the business for any length of time will appreciate the reality that magic effects are frequently hyped up beyond all



recognition in magic shops and dealer adverts. This is sad, but to be expected as competing dealers continually try to offer something better than the last effect, or something better than another dealer. It's a never ending quest to offer the most amazing magic effect.

### Beware of the description!

'Marketing speak' in general, whatever the industry, is often very different to reality. How many times has your vacation hotel turned out to be very different from the wonderful pictures in the brochure? How often do you see an advertisement for some mouth watering microwave meal only to buy it and come to the conclusion that you must have eaten the cardboard packaging by mistake?

Magic marketing is usually no different to any other form of marketing that you come across everyday, in terms of exaggerated or misleading claims.

Frequently, terms such as ‘reputation maker’ or ‘show stopper’ are applied to magic effects in dealer catalogues. Beware! In fact, glance through most magic catalogues, and you will quickly see that almost every item has some ‘valid’ reason why you must purchase it right there and then or your life will not be complete.

Another common temptation is to purchase a magic prop or item just because it looks intriguing or because *you want to see how it works*. Do that, and more often than not *you will be disappointed*.

Taking it a stage further, if you *know* deep down that you will never use the effect, either because it won’t fit in with your show or style, then don’t purchase it. Otherwise you could waste lots of money on a cupboard full of magical bits and pieces that stay there forever.

When you do decide to order a magic effect, the price usually gives an indication of what ‘type’ of effect it is. If an item is more expensive than average, you can probably assume that it has some special secret gimmick, and/or it is well made. This is a guideline not a rule, and you should certainly never assume that the higher the price, the better the trick. Actually, the favourite tricks of many magicians are some of the cheapest around, and no, it’s not because they are cheapskates!

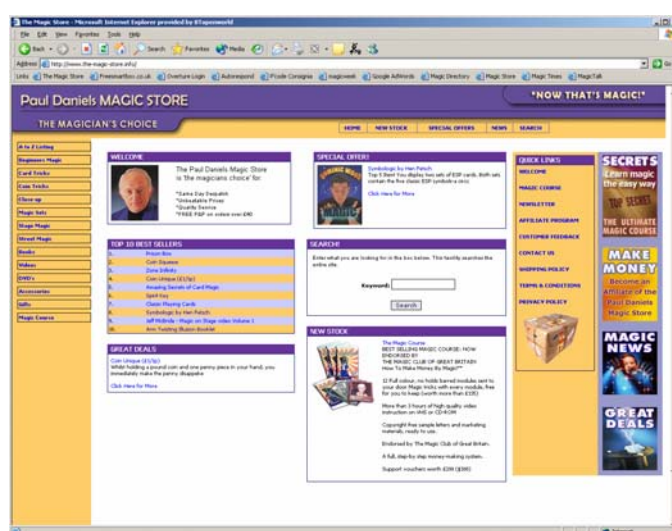
In deciding whether to buy an item, remember that it will probably need to withstand constant handling, so it needs to be robust enough to last many years. That being so, it’s obvious that you should consider magic items as an investment, something to be treated carefully, and stored wisely. This advice is even more relevant when you remember that many tricks are delicate and need careful handling from day one.

Magic is not cheap from any source because it is a specialist field, and you always pay for the secret as well as the physical item. This is important.

You are never paying solely for just the item itself. Many magic effects have taken years of research and refinement in order to get them to a marketable stage. Keep these points in mind when you buy.

As to the question of whether to buy from a shop or online, there are pros and cons with both alternatives. You may be forced to buy online if there are no magic stores available within a reasonable distance of your home. If there is a magic store locally however, you have the benefit of being able to see the items 'in the flesh', handle them, buy on impulse, and take them home with you.

## Buying Online



Shopping on the internet has become increasingly popular in recent years. You can now surf the Internet and not only purchase supplies from a multitude of dealers (magic suppliers), but often view videos of the effect being performed. Other magic related web-sites sometimes

give independent reviews of magic, videos, books and other items of interest.

If you intend purchasing magic online, be especially careful of shipping charges, and the provision of a secure server. For example, shipping charges could in some instances cost more than the items you order, if you inadvertently buy from the other side of the world! Even if foreign dealers present prices in your local currency, you should still beware of potentially high shipping costs!

Using a 'secure server' means that your credit card details will be safe online because the details you send are encrypted with complex codes. The reality of internet fraud is that the public have greatly over reacted to the often wild claims about the risks. The actual cases of fraud when ordering goods online are so small, that the risk is less than any other transaction using credit-cards, such as purchasing at a real store!

If you are really concerned about this issue, you can take the further step of using one of the many credit cards on offer that guarantee not to hold you liable if fraud does occur.

A common misconception about online magic shops is the view that they are faceless and have no personality. Whilst it is quite possible to place orders without speaking to anyone, online dealers are still run by human beings, and they are available on the end of a phone line!

So we encourage you to build a relationship with an online dealer that looks as though they will service you well. Let them know what types of magic you are interested in, and talk to them about your growing interest in performing. Many reputable dealers online are a goldmine of information, and you can benefit from them even though you may never meet face to face.

When surfing various magic sites, you may like to also take advantage of the email newsletters, flyers, and catalogues offered by many dealers. Not only is this a free way of keeping up to date with the latest news, some dealers print useful articles on a variety of magic related matters.

### **Try Before You Buy**

Before committing a large order to a mail-order or online dealer, try their service with a few low priced items first, that won't matter if there is a problem with the order. Once the package arrives, ask yourself:

Was the service friendly and courteous?

---

How long did the package take to arrive?

---

Was the order complete or were items damaged or missing?

---

Were the items of good quality, will they bear constant handling?

---

Was the correct payment debited?

---

Were the charges for shipping reasonable compared with other dealers?

Many of these questions are common sense but they are often only remembered *after* a bad experience, rather than as a preventative measure. Unfortunately, not all dealers hold to the same standards of customer care, so time spent doing your 'homework' first, before placing a large order, will pay dividends in the long run.

Remember, we've said it before but we make no apology for repeating it once more – you are in business, and you mean business. Keep careful records of your suppliers, including receipts, notes of what you purchased, and so on. Don't leave anything to chance or assume you won't need information later on. The chances are that you probably will!

## **Buying From Your Local Magic Store**

Over the years, we have met and spoken at length to many magic dealers. Interestingly, the same topics seem to come up over and over, with regard to amateur magicians who clearly don't know how to get the most from their dealer. Here are some of the common issues that arise...

*1. The majority of amateur magicians first words to a dealer when visiting a shop are normally, "What's new?"*

If you think about it, these are silly questions. Why?

Firstly, the new effects aren't necessarily the best, and there are undoubtedly countless magic effects that are many years old, that they haven't seen yet.



We are constantly discovering great effects that have been available for years but somehow slipped past us up until now.

Secondly, if you ask to see something new, how does the demonstrator know what kind of magic you like? He might show you his favourite card trick when card tricks bore the pants off you. He might show you a rope trick when you hate rope tricks.

The key to getting the most from the dealer is to *be specific*. You could say something like, “Do you have any great coin magic that doesn’t use sleights, but not ‘scotch and soda’, as I already have that?” Now, the demonstrator knows you like coin magic, and if there’s something new he thinks you haven’t seen, you’ll get to see it anyway!

It might seem a bit unnecessary to state this point, but it’s far better if you can start off on the right footing with your local dealer.

## 2. *Magic store dealers know much more than just the effects.*

These guys (or girls) are a store house of information, ready and waiting to be tapped. They can advise you on aspects of performing an effect, show you a handling method that you are trying to learn, and give tips on all sorts of performance techniques. Take a genuine interest and appreciate their knowledge and you will be well cared for.

Because dealers have access to a vast array of magic, and it’s at their disposal the whole time, they are often the most knowledgeable people to ask questions about a particular effect. Many times, dealers will suggest helpful ideas or points that no magician would ever think of.

So go ahead and ask any magic related questions you have! These guys will normally be only too happy for example to tell you the best places locally to see magic. They might even be able to link you up with a local club or some magician friends for mutual encouragement.

### 3. *Don't just talk about yourself.*

There are few things more irritating than someone who is full of themselves, talking non stop about nothing else but how good they are at something. Get to know the demonstrator. Take a personal interest, and ask their name straight away. That's basic etiquette, yet surprisingly few people remember this courtesy. You should plan to build a long-term friendship with these people as they can help you immeasurably.

This point brings to mind an occasion where Paul was doing a TV appearance. A prop he was using broke just an hour or so before the show was due to go live. Fortunately his long-term friendship with a local magic dealer in the same city saved the day. Within minutes of making a phone call to the dealer, a replacement prop was sent over, and the performance went ahead as planned. Now there is a lesson in cultivating friendships! You just never know when your magic dealer might 'save the day' for you too!

### 4. *Share some of your experiences.*

This is in harmony with the last point, but it's all about balance. Just because the demonstrator is there to serve you behind the counter, that doesn't mean you have the right to try and extract every last drop of information out of them without giving something in return.

Tactfully ask if they have seen your way of doing a particular effect. Talk to them about *their* interests in magic, and find out what their likes and dislikes are. Take that approach and you will have a real asset, a friend for life.

Incidentally, many of these points equally apply to meeting other magicians. If you happen to meet another magician who is performing a show, please be courteous and allow them to focus on their show which is the most important thing they are doing that day. You'll understand this even clearer when you come to do your own shows!

5. *Don't ask or expect to be told secrets.*

Many magicians assume that when they enter into a magic shop, the staff should be willing to expose the secrets of the effects they demonstrate. This is entirely up to the staff on hand at the time, but it is wrong to *expect* to be told the secrets. Why? It is unfair to the inventor of the trick, as well as for those magicians who spend their money buying it. It's also unfair to the dealer because in some instances it might be feasible for the magician to duplicate the trick themselves using their own materials.

6. *Don't expect discounts just because you are a regular customer.*

Contrary to what you might think, there is not a substantial mark-up on magic goods. Most dealers make a small profit on individual items and rely on the volume of goods sold to make a living. If you *expect* a discount, this puts the dealer in a difficult position, and it could even strain a good relationship. If however, you are spending a considerable amount on a number of items, say several hundred pounds or more, there may be a room for a small discount because of the bulk purchase.

## **Don't limit yourself to magic shops!**

As with many magicians, we are constantly looking out for new effects, and different ways of performing existing magic. Interestingly however, it's often when browsing *non* magic shops that we come across some fantastic ideas and useful props that lend themselves to being used in magic routines.

As an example, take a stroll down to your local D.I.Y. and craft supply shops. You will find all sorts of 'props' there, such as metal rings, cups, balls, spray paints and balsa wood.

Paul and I stumbled across a shop that sold Perspex and plastic products in every conceivable shape and size. Some of the products were perfect for tricks, such as little containers, colourful magic wands, plastic discs, and so on.

Then there are toy stores. In one such shop I found a cheap magic set that contained a particular effect that I had been trying to find for many years! It was well worth buying the magic set for just that one effect which even happened to be well made.

As another example, I spotted an end of line offer on toy cars. It got me thinking about creating a little routine where a toy car could vanish as a miniature illusion. Who says you *have* to use full size cars?

On another occasion I needed some very small envelopes for a particular trick which I found in an 'everything for 99p (99cents)' store. They were a quarter of the price of a stationery supplier, and were perfect for the job. The same store had silver and gold tape that was great for enhancing stage magic props, a hard carrying case for carrying magic, balloons for balloon tricks, cheap packs of cards for effects where you need duplicates, and so on.

You will find all sorts of other goodies in these kinds of stores that are ideal for magic. Just use a little imagination, and think of the money you will save!

By the way, if you happen to live near one of the large discount warehouses such as 'SAM's' or 'Costco,' they normally stock bicycle decks of cards (popular, and very good quality) for a fraction of the price you would normally expect to pay.



## **Paul Daniels Magic Store**

You may or may not be aware that Paul Daniels has setup an online magic store, a veritable treasure trove of magic supplies. If you live in the UK or Europe, you can benefit from some of the lowest prices around, as well as free delivery on all orders over £40. We recommend that you take a look at the site, and try the service, you might just like what you find! The website can be found at: [www.the-magic-store.com](http://www.the-magic-store.com)

## **Other Magic Suppliers**

We acknowledge that there are a number of international readers of this course, and have therefore researched additional magic suppliers all over the globe that provide good service. Most of these companies have been in business for many years and have fine reputations.

This reference guide should not be reproduced or given to anyone else. Should you have bad experiences with any of these companies, let us know, and we will firstly verify the facts, and if necessary remove them from the list.

### **Australia**

#### **Taylor's Magic Shop**

Shop 1, The Interchange  
432 Victoria Ave  
Chatswood  
Australia NSW 2067  
Tel. 612 9411 6233

#### **Adelaide Magic**

PO BOX 434  
Plympton  
South Australia  
Australia 5038  
Phone/Fax Intl + 61 8 83712839  
[adlmagic@bigpond.com](mailto:adlmagic@bigpond.com)

**Abacadabra Promotions**

<http://www.mrtricks.com.au>

15 Longleaf Street, Frankston Vic. 3200, Australia

Tel: 61 (3) 9786 5481

EMAIL: [mrtricks@ozemail.com.au](mailto:mrtricks@ozemail.com.au)

**Canada****Canadian Magic Co**

[www.inc.com/users/Canmagco.html](http://www.inc.com/users/Canmagco.html)

12514 Northfield Way, Tecumseh, Ontario, Canada, N8N 4W9

(519) 735 8083

[presti.digit@sympatico.ca](mailto:presti.digit@sympatico.ca)

**Denmark****A & Z Magic**

[www.azmagic.net](http://www.azmagic.net)

A & Z Magic, Ålekistevej 203, 2720 Vanløse, Danmark.

Tel: (+45) 3879 4347

Email: [azmagic@azmagic.net](mailto:azmagic@azmagic.net)

**France****Comme par Magie**

[www.commeparmagie.fr/](http://www.commeparmagie.fr/)

115, rue du Cherche-Midi - 75006 PARIS

Tel : 01-40-49-02-88

[commeparmagie@wanadoo.fr](mailto:commeparmagie@wanadoo.fr)

**Germany****Magiceffex**

Specialist Magic suppliers

[www.magiceffex.com](http://www.magiceffex.com)

P.O. Box 835

57518 Betzdorf/Germany

fax: int. +49 2741 934463

e-mail: [webmaster@magiceffex.com](mailto:webmaster@magiceffex.com)

## **Italy**

### **La Porta Magica**

Shop based in Rome

[www.laportamagica.it](http://www.laportamagica.it)

Studio: Viale Etiopia 18, 00199 Roma

Tel/Fax 06.8601702

[info@LaPortaMagica.it](mailto:info@LaPortaMagica.it)

## **Netherlands**

### **Dynamite Magic**

[www.dynamitemagic.nl/dynamitetotaal.html](http://www.dynamitemagic.nl/dynamitetotaal.html)

Akkerwinde 7

5941 JP Velden

Nederland

+31-77-4722378

[info@dynamitemagic.nl](mailto:info@dynamitemagic.nl)

## **U.S.A.**

### **Empire Magic**

'Magic Supplies for the Amateur and Professional'

99 Stratford Lane, Rochester, NY 14612-2981 (716) 227-9760

[www.empiremagic.com](http://www.empiremagic.com)

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E-Mail [elmagic@pacbell.net](mailto:elmagic@pacbell.net)

**Elmwood Magic**

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520 Elmwood Ave, Suite 4, Buffalo, NY 14222

(716) 886-5653

[customerservice@elmwoodmagic.com](mailto:customerservice@elmwoodmagic.com)

<http://www.elmwoodmagic.com/>



**Daytona Magic**

A real shop and mail order facility

136 South Beach Street Daytona Beach, FL 32114

(386) 252 6767

[www.daytonamagic.com](http://www.daytonamagic.com)

[magi@daytonamagic.com](mailto:magi@daytonamagic.com)

**Stevens Magic Emporium**

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[www.stevensmagic.com](http://www.stevensmagic.com)

E-mail: [magic@stevensmagic.com](mailto:magic@stevensmagic.com)

2520 E. Douglas, Wichita, KS 67214

(316) 683-9582

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Middlesex, NJ 08846-1060 USA

Tel:(732)805-0200

[CustServ@abra4magic.com](mailto:CustServ@abra4magic.com)

**Williams Magic**

[www.williamsmagic.com](http://www.williamsmagic.com)

6528 East 22nd Street

Tucson, AZ 85710

[wmsmagic@aol.com](mailto:wmsmagic@aol.com)

**Spain****Selecciones Magicas**

<http://www.seleccionesmagicas.com/>

C/ Enamorados, 124

08026 Barcelona

93 / 246 65 64

[selemagi@arrakis.es](mailto:selemagi@arrakis.es)

## Get Organised!

We've said all along that you are in business, and you need to treat it as a business. With that in mind, this section will help you to focus on some of the more practical matters you need to give attention to in order to be professional and efficient.

If you don't have easy access to a computer, you should seriously consider purchasing one. You can now buy a more than adequate P.C. for around £500 - £700 (\$800) that will do everything you need, and probably more that you don't need!

Usually the operating system comes installed (probably from the ubiquitous Microsoft family of products), but you may need some additional software (programs) such as a word processor, a spreadsheet (for accounts), and a photo editing or graphics application for designing business cards etc.

Don't be taken in by some clever salesman who tells you that you that your life won't be complete until you buy the computer system which includes a 'free' printer, digital camera, £20,000 pounds worth of software, a luxury cruise, and nothing to pay for 3 years. "The catch?" he says. "There's no catch, you can make 35 'easy' payments." The point is that the latest and 'best' machines far exceed the specification needed for this, and indeed most other types of business.

Seek advice from a trusted friend about what to purchase. Tell them as a guide that you just need to do a bit of word processing, gain internet access, and perhaps run some accounts software.

You will also need a decent printer, preferably either an ink-jet or mono laser printer. Laser printers give the sharpest print but tend to be more expensive. Many inkjet printers on the other hand are inexpensive and excel at reproducing colour graphics and pictures.

If you are not familiar with computers, get your kids to help you!:



In essence, you should buy the best you can afford at the time, without over stretching yourself. You may want to consider getting a warranty as computers are prone to problems more so than many other electronic items. However, be aware that many warranties are simply not cost-effective, make sure you count the cost and understand exactly what you will get for your money.

If you live in the UK, we recommend a company called *The Saving Store*, who offer a fantastic deal on just about everything, they seem to be cheaper than most high street stores such as Argos etc, and all the prices include VAT and delivery. You can order a computer, as well as other items that you might need for your business such as a printer, fax machine, answer phone etc. The secure online ordering facility of Store plus is found on the internet at: [www.thesavingstore.co.uk](http://www.thesavingstore.co.uk). There are many similar websites in the USA.

If you are not computer literate, in other words, if computers scare the heck out of you, don't worry! There are many courses available these days, some of them for free, that can give you a good grasp of the basics within a day or two.

What can you do with a computer system? For a start, you can produce professional looking documents for sales, marketing, and general correspondence. When you are establishing yourself, you don't want to spend lots of money on custom printed stationery, only to find that you are not happy with some aspect of your image, and decide to change it, or you decide to move home, which would also mean a reprint!

When you start to earn money, a computerised accounts system will make the task of keeping records much easier, and most accounts prefer your records to be presented in this format, rather than written by hand. At the time of writing, Microsoft money, and Quicken are popular accounts software that you might like to investigate.

If you have a creative leaning, you can make good use of one of the many graphics applications to create your own business cards, letter heads etc, perhaps with a custom designed logo, and other images.

E-mail is rapidly becoming a preferred choice of communication, and sooner or later (most likely sooner), potential clients will ask you for your email address. Normally, the company that provides you with your internet connection (service provider), will offer you an email address when you sign up to their service.

The disadvantage with these types of email accounts is that you are limited to what name you can use. Let's say for example that your service provider is called 'Tomato Net'. They would most likely offer you an email address that would be written as: your.name@tomato.net. Obviously, that looks somewhat unprofessional after all, what have tomatoes got to do with magic?

If money is tight, you could opt for one of the well known generic sounding email addresses such as yourname@aol.com or yourname@yahoo.co.uk etc. Whilst hotmail is a very popular service, in our opinion it is not suitable for business use, and since most people know it is a free service, you might be considered a cheapskate!

The ideal solution is to obtain a specific domain name of your choice, and setup what is known as a 'pop3' email account. This is not as complicated as it sounds, and there are thousands of companies that can help you do this. In real terms, it means that for a minimal cost, and as long as no one else has already taken the name you are thinking of, you can have any name you wish.

So, you might decide to have an email address of [johnhenry@magical-events.com](mailto:johnhenry@magical-events.com), or [peterjones@amazingillusions.net](mailto:peterjones@amazingillusions.net). Do you get the idea? What this also means is that you can own the corresponding domain name on the internet – that's the 'address' that people type in to their internet browser in order to reach a specific website. Taking the previous examples, the corresponding websites would be [www.magical-events.com](http://www.magical-events.com) and [www.amazingillusions.net](http://www.amazingillusions.net) respectively. They are just examples by the way.

Incidentally, whilst names ending with .com are generally considered the most popular, don't despair if the .com name of your choice is not available. These days, there are plenty of other options available such as .co.uk if you live in the UK, as well as .net, .org, .info, .biz, .tv, and .ws available internationally.

That's the computer side of things covered, and we'll be covering how you can get the most from the internet in a moment, but of course there are other organisational matters that you should give attention to. You will soon build up a collection of printed material, and magic effects, so it's vital to get organised now. We recommend that you purchase a filing box or cabinet to keep all your paperwork in. If you are not a naturally organised person, make an effort with this business from day one as you won't regret it.

As time goes on, you will find it much easier to be efficient by being organised. It doesn't give a good impression to clients when you are fumbling for information, unsure of who they are because you didn't note their details properly, or having to give excuses when you lose some important document under a pile of papers somewhere.

Something else that relates to being organised is the need to be careful about whom you allow to answer the phone. It doesn't convey the right kind of impression when the 'business line' number as printed on your stationery is answered by your four year old son.

Even if it's only ever likely to be your partner or wife who answers, they need guidance as to what to say. You might need to leave a little script beside the phone so that they can answer consistently. This might sound petty, but if it makes the difference between getting the job or not, then I'm sure you'll agree it's worth it!

It's wise to think seriously about getting a *separate* phone line for your business. It will make your life much easier, the cost is minimal, and you would also have the option of installing a dedicated answer-phone, with a message specific to your magic business. It's a much more professional approach, and by far the best way.



Another little tip we can pass on when setting up your new phone applies if you intend placing it on a desk, to be accessible while you work. If that is your intention, site the phone on the left if you are right handed, and on the right if you are left handed. The reason is, you can then hold the phone, and write at the same time! Why make life difficult for yourself?

### **Get Yourself an 0800 Number**

You really do need a free-phone number. Probably, like many people, your first thought is that "they must be expensive". Well, in the UK, a business adviser helpfully informed us where to obtain one at a ridiculous cost of just 50p a week, and in the USA, they are considered a must so they are even cheaper.

We discovered that this simple feature alone has the ability to increase bookings by around 500%! Yes, it's staggering, but the fact is, most small business owners have still not realised the power of a free-phone number. Remember, we are trying to help you make money by magic, and this is a very simple way you can increase your bookings. Think about, if you were comparing a few adverts, which would *you* call first – the one that was free to call, or the one that cost you to call?

The details of the free-phone facility that we use and recommend in the UK are available on the internet at: [www.simplysavings.co.uk](http://www.simplysavings.co.uk) , and remember that you only pay for a free-phone call when it is made! This is great because a call to you on your business line will obviously be an enquiry for a booking, and would you really mind paying a few pence (or cents) for that call? That's all it will cost you! If you are an international reader, take a look at: [www.tollfreeforwarding.com](http://www.tollfreeforwarding.com)

If you are super smart, then you might already have thought that if someone calls you on your 0800 number, you can simply ask them for their name and number, and tell them you will *call them back* in a few moments. Very few magicians have even thought about getting a free-phone number, so you will definitely have an advantage if you obtain one soon.

Having reviewed some of the practical matters that relate to setting up in business, let's come back to the subject of how to get the most benefit from using the internet:

## **Using the Internet to Your Advantage**

Earlier we discussed the importance of purchasing and setting up a computer. At the time we touched on the matter of Internet access, and the need for you to be 'on-line.' It is unfortunate that the Internet has had much bad publicity, and certainly it's true to say that some people have misused it to promote criminal activities, distribute illegal porn etc.

Of course, even amongst magicians online, not everyone uses the Internet properly, and some magic discussion boards have turned into what can only be described as a slanging match between magicians with egos far beyond their brain size. Very sad, but fortunately these groups are easy to spot.

On the positive side, for the aspiring magician, the Internet has much to offer in a positive, constructive way. There are two main areas of potential. Firstly, to use the Internet as a way of promoting yourself and your business, and secondly as a rich source of information to help you improve your business.

### **Access to a Global Audience**

Let's take the first aspect of using the Internet to promote your business. Can the internet really be of benefit in this regard? Yes, absolutely!

Compare the cost of building, and promoting a simple website to that of producing, printing and distributing leaflets, brochures and other marketing materials. There is no comparison! Online promotion can be very inexpensive and it has other advantages over an offline campaign too. A website is easily and cheaply updateable, as well as being able to reach a far wider audience.

So where do you start? Contrary to popular belief, you don't have to spend a fortune for an adequate website. You don't need anything too complex or flashy, as those factors do not equate to a guaranteed increase in business.

So what are your options? Here are our suggestions for building a website:

1. Ask around if any of your contacts can recommend a web designer that can produce a simple website. There are countless budding computer enthusiasts who will be willing to do this for the experience, and maybe a small fee.



2. Find out if any of your relatives, or family friends have any experience in building small websites, or perhaps they would be willing to learn in order to help your business. You can always pay them back later when the business takes off (and stick to your word, we don't want to instigate any family feuds)!
3. Learn yourself! Yes, if you have some computer experience already, it is not difficult to learn how to build a website. There are many user friendly software programs available that make the process easier. The internet itself is full of useful resources to help you learn the skills. For example, take a look at: <http://builder.cnet.com>

Let's now look at the other aspect of the Internet that can benefit you in your magic career, namely using it to gain information relating to magic.

**Have you ever wondered:**

*“How can I find out what is new  
in magic and buy some effects?”*

**“Where can I see magic being performed?”**

**“Where can I read about famous Magicians?”**

**“Where can I ask other magicians questions?”**

**“Where can I find reviews of magic effects?”**

The answer to all these questions and many more are often to be found by looking on the Internet. The problem is, *how* do you find this information? After all, the Internet is an absolute mind boggling maze of information!

For example, if you were to carry out a simple search on the word 'magic', the search engine 'Google' brings up around 12 million results. How long would that lot take you to browse? Clearly it's not an option, and that's just searching for one word! What about 'illusion', 'effect', 'trick', 'magician', 'learn magic' and so on?

Thankfully, there are a number of key sites about magic that will provide the answers to the above questions, and can helpfully lead you off into specific directions according to your preference. Over the last few years, we have trawled through literally hundreds of magic related websites. Some are superb, whilst others, well, we won't dwell on those.

We have summarised the most useful ones (in our opinion) below. We encourage you to look at these sites regularly because the content often changes, and you will be able to keep up to date with issues that might affect your business. Of course, as the internet is ever changing anyway, you may find that some of these links are no longer available.

In the list that follows, Magic Week ([www.magicweek.co.uk](http://www.magicweek.co.uk)) is particularly recommended if you are UK based because it is professionally presented, contains a good mix of content, and has news items that are updated consistently.

In the USA and Canada, try [www.magictimes.com](http://www.magictimes.com) for similar content. Time spent browsing these sites will reward you with a more rounded out knowledge of magic, and some useful ideas, so don't be afraid to explore.

If you know of any other sites that you consider worthy of inclusion that we may have missed, please let us know. We'll try to include them in future updates. Likewise, if you come across links that don't work, please still let us know, and we will remove them as soon as possible. You can do this by emailing: [badlinks@magic-course.com](mailto:badlinks@magic-course.com).

## Magic Resources on the Internet

<b><i>Website Address</i></b>	<b><i>Description of Content</i></b>
<a href="http://www.the-magic-store.com">www.the-magic-store.com</a>	Paul Daniels magic retail shop in the UK, 'The Magic Store'
<a href="http://www.uk250.co.uk/Magic/">www.uk250.co.uk/Magic/</a>	A nicely laid out collection of UK Magic Sites
<a href="http://www.allmagicfinder.com">www.allmagicfinder.com</a>	A vast resource of links to helpful magic sites
<a href="http://www.livemagicguide.com">www.livemagicguide.com</a>	Guide to magic shows around the world
<a href="http://www.magichistory.com">www.magichistory.com</a>	If history is your thing, click on the resources tab on this site
<a href="http://www.allmagic.com">www.allmagic.com</a>	A Magic Magazine with many online articles
<a href="http://www.magician.org">www.magician.org</a>	Home of the International Brotherhood of Magicians
<a href="http://magic.about.com">http://magic.about.com</a>	A superb discussion forum about every aspect of Magic
<a href="http://www.magictimes.com">www.magictimes.com</a>	A regularly updated source of Magic News
<a href="http://www.magicland.org">www.magicland.org</a>	A variety of resources
<a href="http://www.magictalk.com">www.magictalk.com</a>	A very popular forum for magicians to share ideas
<a href="http://www.magicweek.co.uk">www.magicweek.co.uk</a>	Popular U.K. focused Online Magic Magazine
<a href="http://www.thelearnedpig.com.pa">www.thelearnedpig.com.pa</a>	Free downloads of magic related articles and books
<a href="http://groups.yahoo.com/group/UKMagic">http://groups.yahoo.com/group/UKMagic</a>	Magic Forum for British Magicians
<a href="http://www.magicforum.co.uk">www.magicforum.co.uk</a>	A newer discussion forum that's picking up pace
<a href="http://www.linkingpage.com">www.linkingpage.com</a>	A regularly updated, quality links page
<a href="http://www.magicdirectory.com">www.magicdirectory.com</a>	A useful resource with plenty of information
<a href="http://www.jimsteinmeyer.com">www.jimsteinmeyer.com</a>	Jim is one of the most high profile illusion creators in magic
<a href="http://www.ukmagic.net">www.ukmagic.net</a>	British site that has links to numerous UK magicians
<a href="http://www.bigsuccess.net/forums/">http://www.bigsuccess.net/forums/</a>	One of the best, most constructive magic forums on the net.
<a href="http://www.themagicclub.com">www.themagicclub.com</a>	Home of the Magic Club of Great Britain.
<a href="http://www.pdmasterclass.com">www.pdmasterclass.com</a>	Information about Paul Daniels Masterclass events

## Magic Magazines

Depending on how new you are to magic, you may or may not be aware of the existence of magic magazines, regular printed publications that relate specifically to the interest of entertainment magic. The unusual thing about them is that if you go to down to your local newsagent or bookstore, you won't find them anywhere, nor can you order them from these places. As you might have guessed, because of the nature of these magazines, it is not desirable for hoards of general public who are merely curious to be browsing through them and reading magic secrets..

We'll come on to how you can access these magazines for yourself in a moment, but let's talk about the content first.

The main international 'glossy' magazines produced in the U.S. 'letter' format (roughly A4 size) are 'MAGIC!', and 'Genii'. Both cover the art of performing magic in slightly different ways, but they are both popular. All of the magazines carry some kind of advertising, which unlike many publications, are wholly related to the subject of magic, and therefore can be useful. The dealer adverts you will find in these magazines will give you a good idea of not only what magic effects are popular at the time, but they help identify trends too.

Clearly adverts are not the main reason you would buy these magazines. Most of them feature useful reviews of magic effects, books and videos. You will also find interesting interviews with well known magicians, who sometimes offer useful tips and performance ideas as well as an insight into how they established their own career.

Below, we have summarised the main characteristics of each publication, followed by details of how to obtain them. Prices have been deliberately

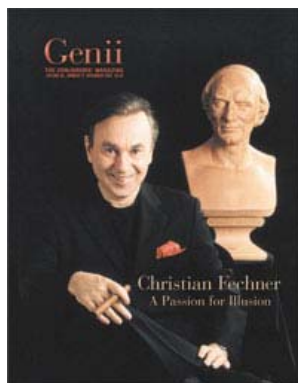
omitted because they are impossible to keep constantly up to date, but expect to pay around the same amount as other specialist interest magazines.

### ***'Magic' (monthly)***



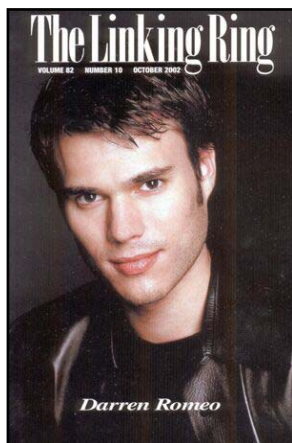
*Magic* Magazine markets itself as 'the Independent magazine for magicians.' It has a mix of articles, reviews, historical information, news, effects, and adverts. It is the most glossy and modern in style of the magic magazines. It normally has one or two magic effect articles in each issue, but these are not the dominating feature.

### ***'Genii' (monthly)***



*Genii* magazine markets itself as 'the conjurors magazine.' Published since 1938 in America, it follows the same basic formula of most other magazines by providing a mixture of articles, reviews, history, and news. It has fewer adverts than *'Magic'* and overall it has a more traditional and conservative 'feel.' There are generally more magic effects provided.

## **Other Magazines**



The 'International Brotherhood of Magicians' (IBM) have their own magazine called *'Linking ring'* which is only available to members. Members of IBM automatically receive the magazine as part of their membership.

The Society of American Magicians (SAM) also have their own magazine. It is called *'M-U-M'* which comes from their motto, 'Magic-Unity-Might.' Again, this is only available to members.

'Club 71' is a British magazine, published since 1970. It has regular columns from a variety of British magicians, and many UK dealer advertisements. 'Abracadabra' or 'Abra' for short is another British magazine that has a sizeable following. It is published weekly in a small booklet format, and contains articles and magic effects, as well as news and gossip from the magic community.

## Where To Buy Them

### **Magic Magazine**

Available from most magic stores or:

[www.magicmagazine.com](http://www.magicmagazine.com)

MAGIC - Circulation Office

6225 Harrison Drive Suite #4

Las Vegas, NV 89120 USA

Phone: 702-798-0099 ext. 103

Fax: 702-798-0220

E-mail: [circulation@magicmagazine.com](mailto:circulation@magicmagazine.com)

Fax: (314) 845-9220

Email: [office@magician.org](mailto:office@magician.org)

### **Club 71**

<http://www.repromagic.co.uk/club71.html>

Repro Magic

PO Box 21998, London SW3 2WQ,

England

Phone: +44 (0) 20 7581 3695

FAX: +44 (0) 20 7581 9013

### **Genii**

Available from many magic stores or:

<http://www.geniimagazine.com/>

4200 Wisconsin Ave. NW Suite 106-384

Washington, DC, 20016

Phone: (202) 319-9418

Fax: (202) 319-9723

E-mail: [genii@geniimagazine.com](mailto:genii@geniimagazine.com)

### **Abracadabra**

Available in some U.K. magic stores or:

<http://user.itl.net/~encore/abra.html>

Goodliffe Publications

150 New Road,

Bromsgrove,

Worcestershire,

B60 2LG

Telephone/Fax 01527-872246

### **Linking Ring (IBM Members only)**

<http://www.magician.org/ibmlrm.htm>

International Brotherhood of Magicians

11155 South Towne Square, Suite C

St. Louis, MO 63123-7813

Phone: (314) 845-9200

### **M-U-M (SAM members only)**

<http://www.magicsam.com/>

Richard Blowers, National

Administrator

P. O. Box 510260

Phone: (314) 846-5659

St. Louis, MO 63151-0260 USA

*A final note about magic magazines:*

Please take a look at as many of these magic magazines as you can, and seriously consider subscribing – especially if you don't live near a magic club or shop.

You will benefit from the very latest news in magic, as well as continuously obtain numerous helpful ideas and tips that you can put to good use from top magicians.

Bearing in mind that magic is such a specialist field, this kind of ongoing support will be invaluable to you once you complete this course.

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## **What type of Magic Should You Learn and Perform?**

At this point, let's address an issue that often comes up with new magicians. They commonly ask what *type* of magic they should perform – should it be close-up, stage, illusions, childrens parties, or something else?

The answer is, there is no answer! Ultimately, it's up to you. Let's consider an important factor from Paul however, that may influence your decision...

Paul is often asked about this subject in discussions with amateur magicians who can't decide where to go with magic. Remember what he said earlier. He likens your services as a magician to a Ford Car Showroom. Anyone from any income bracket and social background can walk into a showroom of a major manufacturer like Ford, and find one or two cars that would suit them.

Again, let's explain what we mean by this.

For someone buying their first car, they may want something cheap and cheerful, whereas a company director would be looking for an executive vehicle with all the bells and whistles – the luxury leather interior, the satellite navigation, climate controlled air conditioning and so on. Then on the other end of the spectrum you have a builder who needs a transit van to collect and deliver building materials, or somewhere in the middle is a family man who needs to be able to transport four children at once.

The point is, why do the manufacturers offer all these alternatives? ***Because the market is there for them.*** They know there is a *demand*, and they would rather sell the customer a vehicle than let a competitor do so. Similarly with magic, you are in business to make money, therefore you should not want to turn down any job, whatever the customer wants, even if it means being a little creative in the process.

Again, Paul is a great example of this principle because he is equally comfortable performing for three people as to three hundred or three thousand. Also, he has performed his close-up act to audiences of many thousands! How is this possible? Simply because he makes it so entertaining that it doesn't matter that the audience cannot see the detail of the effects! There is an important lesson here.

***You are encouraged to absorb as much magic as possible at this stage. Study all genres.*** You may become an expert at one or more in time, but it will give you an edge over your competition of being able to accept a much wider variety of work, in full confidence that you can do a great job.

## **Basic Tricks You should Know**

If you are going to have a career in magic, you are going to have to be able to perform some magic, anytime, anywhere. If you have the ability to do all or



some of the following, you will have the confidence, and the built in knowledge so that you are never caught out.

So what will you need as your basic 'armoury'? Paul says that the number one thing that you should be able to do magic with is money! Why? Because there is *always* some of it around amongst a group of people. The trick does not have to be long, it can even be over in a flash! In that moment when you startle people with the effect however, in their eyes, you really are a magician!

When Paul was growing up in magic, the most published method of vanishing a coin was the 'Charlier drop', sometimes called the tourniquet pass and various other fancy names. Paul hated it! He still thinks it's the most unnatural way of taking hold of a coin to make it disappear. So if you want to learn that one, you'll have to learn it yourself!

In his early twenties, Paul met the great Ken Brooke, who taught him the correct way to learn the 'toss vanish'. You might want to add this one to your repertoire. It can be performed with any small object, but let's start with a coin.

Although it is a sleight, it is not difficult, and anyone should be able to master it with a little practice. Remember, this simple move will serve you well over the years, we guarantee that!

Take a coin so that it lies at the base of your two middle fingers. One edge of the coin should just be touching the soft pad of your palm.



*Spectators viewpoint*

Hold your other hand palm up, a few centimetres away from the hand that holds the coin, and here comes the part of the 'toss'.

The hand holding the coin rolls towards the empty hand. As it does so, the very tip of the empty hands fingers, touch the side of the little finger of the hand holding the coin, as the latter hand rolls over, and it *really tosses the coin in to the empty hand*, which closes around the coin. It then opens to throw it back again.



*Your viewpoint*

THE ONLY WAY TO LEARN HOW TO DO THE TOSS VANISH is to *actually* toss the coin from hand to hand, each time closing the receiving hand, and leaving the throwing hand in a loose, relaxed semi closed state.



*Practice actually passing the coin across*

It is interesting that poorly practised magicians make two mistakes when they are performing this move. At the moment of the vanish, they either clench their hands too much, or sometimes do the opposite – their fingers stick out like solid rods in an attempt to prove there is nothing in their hand!

Your hands at all times should not only appear to be relaxed but they *are* relaxed.

So you have practiced tossing a coin backwards and forwards, over and over until you can feel the timing and rhythm of a coin going across.



*Your hands should be completely relaxed at end of the move.*

Now let's assume that the coin is at the base of the fingers on your right hand. As you roll over to toss it, don't let it go. By merely closing the third finger a little more than the others, you will find that you can grip the coin more easily at the base of the fingers. But in the rhythm of the coin going across, your left hand closes (as before).



*Close the third finger a little more than the others to grip the coin.*

If you perform this correctly, the audience, thanks to retention of vision, will think they see the coin going into your left hand. It is very important that *you* believe it's in your left hand. Your brain really must kid yourself that it's not in your right hand, it's in your left hand. Also, your hands should not stop moving throughout the trick, until the very end. If you jerk your hands, or stop and start, it will not look natural.

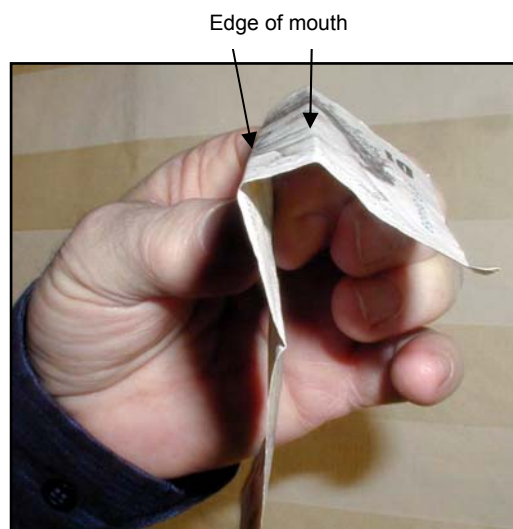
Looking at your left hand, it slowly opens to reveal that it is not there! Your own belief that the coin is not there is vital to the success of this effect.

In the beat of time before anyone has had the chance to work it out, Paul reaches up, tweaks his nose, and the coin falls out. Sounds childish? Well it makes adults laugh as much as children.

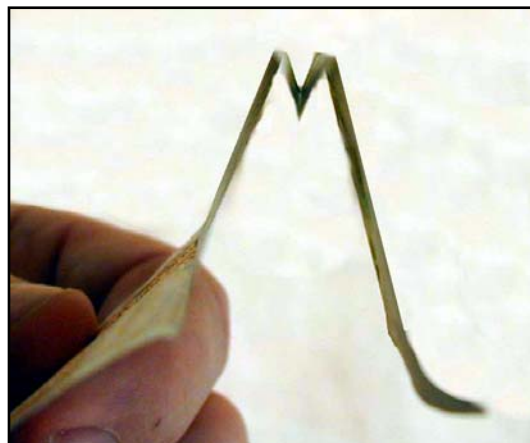
Now what about a trick with *paper* money? Here is an effect that Paul commonly uses in an impromptu situation that delights anyone who sees it. Don't judge it by the description, you have to perform it and see the reaction to appreciate it's value, as is the case with many effects.

Although we describe this trick using money, in truth you can do it with any picture printed on paper. You can perform this trick with any bank note that

has a close up picture of someone's face on it. Referring to the pictures, perform the following folds:



Make a fold backwards on the edges of the mouth.



Bring the two folds together, pushing the middle of the mouth back between them in order to create a valley fold in the middle.

Straighten the picture out again.

If you were using a £10 note for example, you could say, "the Queen was looking miserable one day," and as you display the note, the top edge of it is slanted slightly towards their eyeline. In other words, the top edge leans towards the viewer, as in the picture.



Then you can say, “to cheer her up, I told her a joke”, and as you say the words ‘and she smiled,’ flick the top of the note with your other hand so that the note leans away from the viewer, the Queen will look like she is smiling!



The large flick with the other hand disguises the smaller movement with the hand that angles the note the other way.

So you’ve now learnt a trick with a coin, and a trick with paper money. What else qualifies as a basic trick you should know? Well, something that is not a trick in itself, but you do need to know it, is how to force a card.



By this, we mean, how to make sure that a spectator unwittingly 'chooses' the card that *you* want them to. Forcing a card forms the basis of countless magic effects.

An easy, but effective method to forcing a card is called the '*cross cut force*.' If you are not familiar with it, you will probably question how anyone could be fooled by it because the secret seems so obvious *once you know*. The reality is that if it is done properly, spectators simply won't realise what has happened.

Let's explain the technique, step-by-step...

1. Shuffle the cards.
2. As you place them on the table face down, take a glimpse of the bottom card and remember it.
3. Ask the spectator to cut the pack in half and to place that half (that they hold in their hands) onto the table face down.
4. Say "now place the cards on top of where you cut." Guide the spectator to lay the cards criss-cross (at a 90-degree angle) over the other (top) half. Reinforce the idea *they* are making the choices as you proceed.
5. Distract the spectators attention away from the cards by focusing on another object (like a piece of paper or a pen), or by 'chatting' to them about themselves (any small talk will work).
6. Ask the spectator to lift up the **top** half of the pack and to look at and **remember** the bottom card of that half.
7. Ask the spectator to replace the cards onto the pack and to shuffle them.

As an alternative to the above, you could also use the top card of the pack as the force card, and after step 5 above ask the spectator to lift off the top half of the deck, and invite them to look at the card on the **top** of the **bottom** section of cards.

The key to performing this force successfully is to make the whole thing seem as though it is just a pre-amble to the main trick. In other words, the spectator should think that they have just casually been asked to cut the cards 'before the next trick starts'. Don't draw attention to any of the process, and keep chatting to the spectator throughout, almost offhandedly. That way, they won't be suspicious.



That wraps it up for this module. Let's briefly review what we have learnt. Firstly, we looked at the importance of the way you look, as perceived by others, including the aspects of dress and hygiene, and use of 'bad' language. Remember, people will judge you according to these points, so you need to get it right from the outset.

We then moved on to consider the important subject of developing your performance character or stage persona. Remember the crucial advice not to copy the style of an existing performer – you must create your own unique identity.

We also saw how it is not necessary to create a stage persona that is alien to your own character. It is actually far better to develop and exaggerate existing qualities - that is far more appealing to an audience.

The often asked question of whether or not to use a stage name was addressed next, and you should now be in no doubt as to whether a stage name is right for your circumstances.

We hope that the section on buying magic showed you that there is far more to this process than initially meets the eye. We showed you what to look out for in choosing magic supplies, and gave you some helpful tips in dealing with magic shop staff.

The suggestions in the section entitled 'get organised' included getting yourself a home computer, setting up a free phone number, and an email address that looks professional.

We then considered the internet in more detail, including how you can make the best use of this technology to promote yourself, and carry out magic related research.

You may or may not have known about the existence of magic related magazines, and the benefits of these were outlined, along with contact details to enable you to subscribe if you wish.

Lastly, we covered several basic but very effective tricks that you should know. The effects with money are particularly valuable as money is the only thing you can always rely on being available in an impromptu situation with a group of spectators waiting to be entertained!

That's it for this module, but coming up next is a superb collection of performance techniques that will give you an easy edge over other magicians. These tips will save you the frustration of doing it the wrong way.

Another feature of the module will be a focus on a powerful secret weapon of magic. Can you guess what it might be? This tool is used by the best magicians in the world, and it's something you can use too.

We'll also examine the process of putting together an act. We'll review the elements involved in producing a show of your own, from a small family and friends party, right through to a stage show. You are going to really enjoy finding out some of these 'tricks of the trade.' Until next time...



## **ACTION TASKS**

### **MODULE 3**

1. Learn the basic tricks featured in the text of this module.
- 

2. Use the internet to find three additional useful magic sites not listed in this module, and 'bookmark' them for future reference.
- 

3. Purchase at least one of the magic magazines highlighted and learn one of the tricks contained in the magazine until I can perform it well.
- 

4. Using one of the tricks on the video with this module, devise a unique and different way of presenting it.
- 

5. Research three well known magicians' websites by searching the internet. Write down the good and bad aspects of each site, and use the information to ascertain what I would like in my own magic website.
- 

6. Use the feedback form concept provided, to honestly evaluate how others perceive me, and work at developing the good qualities.

## **Video Tutorials with Module Three**

### **Body Levitation**

If you want to have a set of shoes that could be setup permanently, many trainers (sneakers) have deep soles, and it would be feasible to take a piece of the sole out in order to place the magnets in permanently (and make the surface good again afterwards). That way, you could even hand the shoes out for examination at the end of the trick, making sure you hand each shoe to a different side of the audience so that both shoes are not examined by one person at the same time.

Also, note that the corner of a room is the best place to perform this illusion, but don't make a big thing of finding a corner, you should ideally already be there before you start.

### **Cord Transformed**

On the video, you see the trick start with the performer already holding the cord between his fingers. Paul suggests that it would be a good idea to have a close up case or bag. Take out one piece of string from the bag, and with the other hand take out another piece of string, then as you dip back in to get the magic wand, simply leave the two individual pieces of string behind, and take out the gimmicked string. That way, you reinforce the idea that the audience really do see two pieces of string at the start of the trick. The fact that you switched two pieces for one gimmicked piece won't be noticed.

### **Odd Number Prediction**

On stage, you could perform this trick as a kind of experiment. You might introduce it as an experiment to find out, "who is on my side, and who is going to make life difficult for me?" You would go on to say, "Now, I'm going to try and control the minds of the entire audience tonight, I want you to think of a number between 1 and 50. Got it? Now, erase that number and change your mind because I want you to think of a number between 1 and 50 that has the different digits, so it can't be 11 or 22 for example, both numbers must be different." You get the idea.

### **X Marks The Spot**

There are some improvements to this effect that we would like to suggest. First of all, at the start of the trick, you invite the spectator to pick up the pen, and write their signature on the piece of paper, with an X by the side of it. Tell them, you need them to "write a smaller x because the trick is not about a pen, it's about a book. You'll see what I mean in a moment." As you say this, put the pen away, and bring out the book.

Tell the spectator that you want them to mark an x in the book in just a moment, but the x needs to be very small so that it only touches one word.

Invite them to turn the book over and over until it is in the orientation of their choice. As they do this, take out the dead pen, and remove the cap. This pen will either be an old worn out pen, or one you have left in a warm place to dry out. Once it's dried, dip the end in a clear nail varnish – that way you will be certain that you won't get any residual ink making a mark.

As you hand the pen over, say, “make your little x mark on a page somewhere inside the book, whilst holding the book behind your back.” After they have done this, take the pen and the book back, and hand the book to another spectator in the front row. Invite this spectator to go through the book and find the ‘x’. It can take some time to do this, so use the time to recap what has happened so far.

When the ‘x’ is found, say, “is the very centre of the x on a word or a space?” The spectator will of course say that it's on a word, and invite them to read out the word. Then of course, you show that you predicted the word.

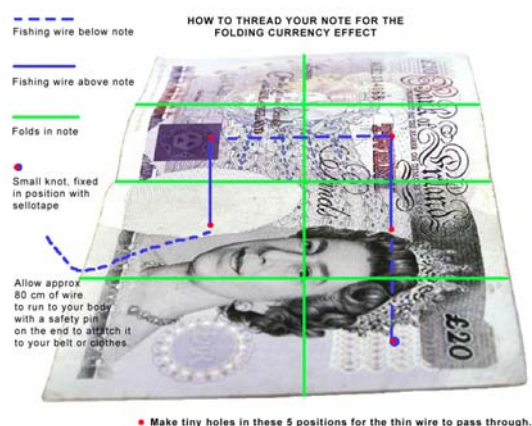
In this situation, you could also ‘read the mind’ of the spectator in the audience for an even more powerful finish. That is an alternative to the prediction method of revealing the word.

## Folding bank note

Paul's first comment when watching this video was that the thread was probably a little too long, so it looked like the performer was stretching too far.

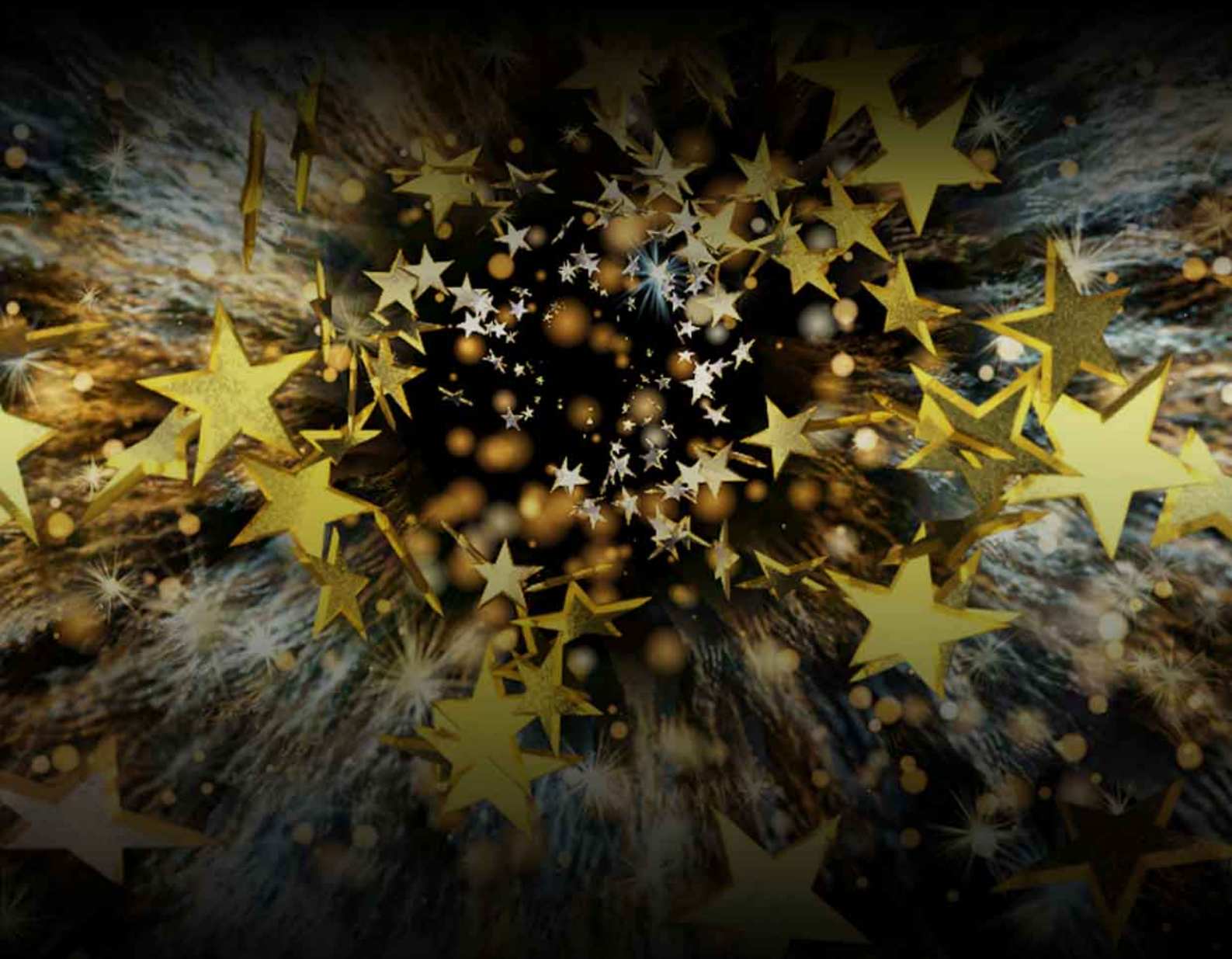
Because of where the thread is tied to (usually at your waist), you can have the note folded in half in a wallet, in your trouser pocket. If you are a woman, you can have the thread connected to the inside of your handbag, with the note already open inside.

As a male magician, you can go into your pocket, take out your wallet, put the wallet to one side, flatten the note on your hand, and your movement should be halfway between your body moving back, and your arm moving forward. When it's folded up, you can put it back in the wallet, and put your wallet away.



# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 4**

## **Contents – Module 4**

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**Technical considerations**

**Welcome back again** for another packed instalment to guide you along your way as you develop into an expert magician, making money from magic.

Let's establish what we have learnt so far. We have reviewed how to *find* magic, how to *learn* magic, and we've examined the *types* of magic that are available. We've also considered some of the practical elements to setting up your business. Additionally, we've prepared you psychologically to develop the belief in yourself that is so important to your success.

By this time you should be starting to get a feel for what type of magic you prefer performing, so we'll also examine the process of putting acts together. We'll review the elements involved in producing shows of your own, from a small family and friend's party right through to a stage show. You are going to really enjoy discovering some of these 'tricks of the trade.' All these points will save you the pain of doing it the wrong way.

Notice that we referred to acts and shows in the plural form. This is deliberate because we truly believe that you should be interested in putting more than one show or act together. In order to get the most work, you need to have more than one type of show.

As an element of this module, we'll also focus on a secret 'weapon' of magic. Actually, it's not really a weapon, it's a tool, which if used correctly will enhance your act immeasurably.

So what is this secret tool? It's the use of **Comedy!**

If you don't think you are 'funny' at the moment, or even don't *want* to be, don't worry. You will see how comedy can be a tremendous tool to *all* magic performers.

On with the show...



## Constructing Your Shows

If you are an established magician, you will already have a collection of tricks, and maybe even an act. If you are not, we trust that the previous modules have helped you on your way to learn some effects that suit you.

Reaching this point is a milestone in the course, because it means you are ready to start thinking about putting a show together using what you have learnt thus far.

You have already been provided with many magic effects in the videos provided, and if you have practised them well, you should be proud of yourself for the commitment you've shown. Probably you are anxious to get in front of



an audience, and you'll be pleased to know that you are rapidly approaching that step.

From your notebooks, and from watching other magicians, you will have gathered ideas that appeal to you. It's time to arrange these ideas

and effects into groups of close-up, night club (yes they still exist), after-dinner cabaret, theatre, corporate and children's shows.

You should also have a list of magical tricks that you think would work on television. Later in the course we will be going into performing on television in greater detail. But for now, you should remember the basic truth that on television, you will mostly only be performing one trick at a time, and rarely a sequence of effects.

Once you have divided your effects into these types of shows as sections in a notebook, or in files in your computer, you should pick five in any given section and try to put them into the best sequence you can think of (for now).

If you go to magical conventions, and watch the competitions and gala shows, you will see a lot of acts themed around a single subject. Remember that they are performing for magicians, and that without a lot of acting ability and sense of theatre they will be boring as hell to most lay audiences!

In magical terms, the word theme often tends to mean that the performer works with only one *type* of prop, such as silks, beverages, a piece of rope, cards, cigarettes etc. You too might want to construct such an act for magic conventions. Fortunately for all of us, these acts are rarely longer than ten minutes, and usually only six or seven.

French magician Tabary has a superb rope act, but you would not want to watch it for an entire evening! If you have such a sequence already, remember that for the lay public it should be presented as an insert in an act, not as an entire act.



You are a magician, and therefore should be able to do magic with just about anything. To leave the audience with the impression that you can only do one kind of magic is to lessen their perception of your ability.

If you like the idea of hanging your act on a theme in the general sense of the word, it is better to have a wide range of props and effects connected by you, the character, who might be a gormless yokel, a man in a hardware shop, a musician etc. Within such characters, the magic can (and should) be wide and varied. We'll develop this idea more in a moment.

Remember also that in order to maintain the attention of the audience, it is highly desirable to vary the size, speed, look, and lighting during the performance. We live in the high speed world of edited television, and that is your visual competition. We also live in a world of high-tech, multi-million dollar stage shows, and that is your theatrical competition.



Having said this, if as we have already recommended, you truly know your routines inside out and can perform for them without thinking or hesitation in any circumstances, then you will have a relaxed confidence that will carry you through even where the venue cannot provide you with good staging and lighting. Your magic and your presence will be enough.

If you go and see Paul Daniels' current touring show, you come away having had a great night watching a man standing on the stage alone! What you are unaware of as an audience member is the visual psychology that Paul deliberately built into his act. He enters alone, and within a few minutes he is interacting with a man in the audience, creating an unseen downward 'slope' from himself to a single point. Next, he uses the whole audience and splits them into two halves, making them visually bigger than he is as a whole, even though he is 'controlling' them.

Then at Paul's request, two men come on stage, and stand one each side of him, whilst the audience continues to watch the 'play.' After about seven minutes, the audience 'sees' a triangle structure, Paul being the tallest point of the triangle. Next he goes into a routine where two spectators are standing and one is sitting, and then one of them sits and the other stands. The point is, *the visual imagery is always changing*. Before you know where you are, the men leave the stage, and everything reverts back to the original state.



*Paul learnt from examining the performances of Sammy Davis Jr.*

None of the above is accidental. As a young man, Paul saw a performance of Sammy Davis Jr, one of the greatest entertainers of all time. Having subsequently enjoyed the show many times over on an audio cassette in the car, Paul evaluated it and slowly became aware of WHY the act was so entertaining. It was constructed in such a way that after the first couple of songs, which were sung in a fairly straight manner, you never knew what the man was going to do next.

Every song was sung in a different manner, with surprising and creative accompaniments, and you were left with the impression that Sammy Davis Jr could just about do anything really well.

Wouldn't it be good if you could leave *your* audience at the end of the show, thinking the same about *your* magic? Well you can!

You must not take anything for granted in your own act. When it comes to the property business, they often say location, location, location. When it comes to performance, you should say analyse, analyse, analyse!

Now, look at your five tricks again, in any given category. They might well work alone, but can you combine them with another lesser effect to build the single trick into a better routine? If for example, your trick demands that you write something down, can you make the pen disappear as an aside? Alternatively, can you do or say something with or about the pen that is funny, because comedy is a powerful weapon in your act? In fact, let's now look at comedy in a little more detail, and see how valuable it can be to enhance *any* act.

## **Laughter is the best medicine: Using Comedy to Enhance Magic**

The pace of the western world seems to get faster every day. Stress levels are high, energy levels are low, and many people don't have quality time to themselves or their family.

Amidst that backdrop, as a magician you have a wonderful opportunity to bring some happiness, relief, and laughter to your audience. Most people want to escape from their monotonous routine, to be taken off into a fantasy world where they can temporarily get relief from their daily worries.



*Your magic can  
provide an escape,  
just like Disney  
theme parks!*

Just look at the success of the Disney theme parks for example. These places are an 'escape', and are even marketed as 'magical' places to 'get away from it all.'

So with your magic shows too, the entertainment you provide can have a very positive effect on people. However, as mentioned, there's a way of enhancing that effect even further - by using *comedy* in your magic.

Before you go on your way however, simply telling every joke you can think of during your next performance, you need to learn what to do and perhaps more importantly what *not* to do. Bad reputations spread fast, and we are sure you don't want to be known as someone who is '*trying* to be funny.' Trying to be funny and forcing jokes in to your act will be the kiss of death for your show.

First and foremost before being funny, is to remember that ***the magic itself must be baffling***. The comedy, even in a full blown comedy magic act must *always* be *secondary* to the bewilderment.

Also bear in mind that many performers *claim* that they are performing 'comedy magic.' However, when a trick 'deliberately' goes wrong, there is no magic, it is only comedy, **not** magic. If on the other hand a magician recites a set of jokes, and performs magic separately, that is not comedy magic either. 'Comedy Magic' is when the effect is funny AND baffling.

## **Here's an important wealth warning:**

Underestimating the value of comedy  
can seriously damage your earning potential!

Every magic act should consider using some comedy elements, even if you have or plan to have a serious act. In such an act, it provides a contrast to the drama that the serious performer is offering. Yes, if you want your audiences, no matter how large or small to be enthralled at your magic, comedy is a very desirable element.

The problem with most magic acts is that they do not have 'light and shade.' Their offerings are performed at the same pace from beginning to end. Most illusion acts for example come on stage and present an illusion that is absolutely mind blowing, and then they do something else that is absolutely mind blowing, and something else, and something else, and so on until the audience is 'burnt out!'

The result of this relentless pace, even in otherwise good acts is, in theatrical terms a *lesser* performance, and it will get a lessening reaction as the show progresses. Yes, it is desirable to ease the tension occasionally, and it is desirable to show that you have a more human side. Comedy, however slight, performs this function admirably.

If your show is a full blown comedy performance however, then the opposite should occur to what we just described. A *moment* of true wonder or bafflement, performed quite *seriously* adds enormously to a comedy based show.

### **Comedy is No Joke**

Here is the bad news: you will have to work hard at learning to combine comedy and magic. Again, let's consider Paul's experience concerning this.

Anybody who has seen Paul Daniels performing magic will have spent an evening of *laughter*, but they will also have been completely baffled with powerful magic effects.

Interestingly, Paul was a shy, quiet youth, even on into his twenties. He could tell jokes, as most people can, but definitely not to a semi-professional level. When he moved from the ranks of amateur magician into the clubs of the day



*Paul reinvented himself in the early days of performing in clubs.*

however, his ten minute silent magic act (to 'rock 'n' roll' music) had to be extended, so Paul started to talk!

He soon realised in that arena of the clubs that the comedians were earning more than the singers. He also took a good look at himself, his height, his looks, and his stocky body, and chose to go down a comedy route in magic, rather than the more usual restrained style of magicians of that time.

Paul worked at it. He worked hard. Interestingly, it was never Paul's intention to be as saturated in comedy as he has become, he merely wanted to create contrasts within the magic to make a lighter performance. Sometimes, circumstances lead you in another direction and it's better to go with that flow.

### **How to use Comedy (and how not to)**

If we all dress up like a clown, with big floppy shoes, a bright shiny nose, and trousers five times too large for us, will our audiences naturally roll around in hysterical laughter? Obviously not, it doesn't work like that, in fact that kind of stereotype clown approach is probably the worst thing you could do. Leave that genre to the Circus performers who do it really well.



We mentioned earlier that a common trap that many magicians and other entertainers fall into is that they try to use comedy to support or prop up an inherently weak act. The reality is that your act must *already* be strong for the comedy to be successful. It's an *enhancement* of the magic, not a device to try and cover up poor planning and practice. We make no apology for emphasising this again.

If an audience laughs during your act, that's the measure of a great show, right? Unfortunately not. It's important to understand that just because people laugh, it doesn't automatically mean they are enjoying the show. To explain, many performers don't realise that people sometimes laugh to cover embarrassment or to hide their real feelings, a kind of nervous or awkward laugh. On other occasions an audience might laugh because they think the performer is silly, a fool (when you *don't* want them to think that).

It follows then that you need to evaluate your performance based on the opinions of some trusted friends who won't mind telling you the truth - good or bad! It doesn't mean they will always be right, but it will help you to gauge the value of your comedy ideas. And if you plan on doing kids shows, test the ideas on some kids rather than adults.

### **Audiences are all Different**

Whatever comedy elements you use should be presented according to an understanding of the type of audience, because all audiences are different. Once you start to perform, you will be amazed at how differently people react to the same routines. This of course, depends on all sorts of factors.

Remember, it's not just age groups that differ, but different areas of the country and different nationalities also have wildly different views of what they consider to be amusing. Additionally, if one or two in an audience are particularly lively, they can influence everyone else, laughter can be contagious.



As an example of different audience reactions to comedy, some nationalities prefer 'visual' comedy, when the performer 'accidentally' drops things, falls over, messes up the magic etc. This is especially true of children - for some reason they love visual comedy, even slapstick style. Adult audiences tend to prefer a more slick presentation with *witty* comedy and *intelligent* humour.

So how do you, the humble magician cope with all these varieties? Well, it's simply not practical to have a different act for every type of audience you might come across, nor should you attempt that. But if you are aware of what you are likely to face, you can make small adjustments. You will build up experience in this regard very quickly.

A useful tip when taking your show to a new area of the country (where the accent is different) is to speak at a slow to medium pace for the first five minutes or so, until the audience have got used to the sound of your voice and accent. That way, they won't miss what you are saying at the start of the show.

### **Choose a Comedy Style that You are Comfortable with**

Consult with some trusted friends about how *they* view your sense of humour. Ask them detailed questions to get the real truths rather than accepting their first response which may be what they think you want to hear. As you go about your daily routine, try to discover what sort of things make you laugh. What are your favourite comedy T.V. shows? Who are your favourite comedians? What makes *you* laugh?

That kind of evaluation will help you choose a style that you are comfortable with. Be careful though, because even if you *enjoy* a type of comedy, it doesn't always follow that you will be good at it, that's why you need to ask people close to you what *they* think you would be good at.

Have you started to realise yet that what we are saying to you is not to accept the status quo, don't ever accept a normal level of competency in magic? Study *every* aspect of the performance and yourself. Take stock of yourself by using every possible means of self evaluation. You have to be totally aware of what and who you are to build yourself into someone better.

Remember that magic is all about acting, so the purpose of the exercise is to 'cast' you in the right role, in order to be convincing and entertaining using and developing all of your natural characteristics.

Let's now review some full blown comedy act styles, to see how humour can be used in a variety of ways, and to give you some initial ideas for your own shows. See what appeals from the following suggestions.

### **The Incompetent, who turns Competent**

The first example is where the magician acts very differently from what is considered to be a 'normal' character, but then 'turns the tables' at the end of the routine to perform some stunning magic.

For example, you could act incompetent, clumsily handling props etc, making the audience laugh in the process, and getting them to think that you couldn't possibly perform anything good. Then, at the last moment, to their great surprise, everything falls into place with some baffling magic being performed!

Tommy Cooper often used this kind of approach. In terms of variations of this



style, we have seen performers within this genre 'react' to their achievements in several different ways. Sometimes they are more surprised than the audience that the magic has worked, and sometimes in a comedic style they become incredibly proud and stupidly conceited over what they have just achieved.

Note that we just used the word 'react', and this is a crucial aspect of comedy. Your reaction to what you do on stage is an essential ingredient to make the comedy effective. When watching comedy on TV (the U.S. TV sitcom '*Friends*' is an excellent example to study) don't just listen to the lines – watch how the actors *react* – their eyes might widen, their body might take a step backwards, an eyebrow might raise, and so on.

***Remember:***

**For every action, there should be a reaction.**



In the phenomenally successful act of Cardini, who was one of the greatest manipulators of all time, his wonderful reaction to finding a card at his fingertips was what created the comedy, and at the same time, emphasised the magic.



Let's give you some other examples of this 'incompetent who turns competent' genre that you may not have considered. You might appear drunk and out of control, acting unpredictably so that the audience really doesn't know what you might do next. Or maybe you could pretend to be a 'stand in' for the magician who couldn't make it, or who is late for the show. In this instance, you could pretend that he left you instructions for the tricks, and that you'll 'try your best' to perform them.

### **Audience Member Turns Magician**

If you and a friend are learning magic, you could play the role of the magician, and a friend could come out of the audience and perform some magic supposedly without realising how they are doing it. The impression on the rest of the audience is that an audience member 'unwittingly' performs the magic effect, whilst the magician seems to falter. Audiences love this kind of approach because it is like getting their own back on the magician; they exalt a mere 'helper' to the realm of accomplished magician.

### **The Assistants Revenge**

Many magicians use assistants as helpers, and because audiences are used to seeing them standing on stage not doing much apart from looking glamorous for most of the time, the assistants revenge style of comedy can work quite well.



To accomplish this type of comedy, the scene ideally needs to be set by the magician by perhaps including various 'put-downs' of the assistant verbally or visually in the lead up to the assistants revenge.

The basic premise of this idea is that somehow the assistant is able to perform some magic that 'gets their own back' on the magician who has treated them unfairly. It can work well, because the audience tend to drum up support for the underdog, and it makes a refreshing change from the usual stereotyped magician / assistant relationship.

### **Zany, Wacky, Silly but Funny**

The fourth concept is for the magician to act as a wacky, zany character the whole time. Not only do they look funny, but their actions and presentation style are funny. Mac King in Las Vegas pulls this off very well. From the moment you see him come on stage you know he is a comedy magician from the way he looks right through to the way he moves. Mac reinforces this perception straight away at the opening of his show, by walking up to the microphone dressed in a ridiculous looking plaid suit, saying something like, "Do you like this suit? It was my fathers...it was also my mothers couch!"



As another example, you might pretend to be a nutty professor who 'experiments' with a table of strange looking chemicals and strange contraptions, only to find things keep going wrong right up until the end of the routine.

On the other hand, there is also a very sophisticated level of magic, with subtle comedy. A past president of the magic circle, Francis White, who was very well spoken and well dressed, would say to his audience part way through his act that he would going to go amongst them to have a card chosen, but "would they please not touch his suit it as he had just had it cleaned!" This elegant, underplaying of comedy worked incredibly well.



Penn and Teller also use an interesting comic technique by pretending that they are 'just a couple of regular guys who learned how to do some cool stuff.' They perform in a very down to earth way, sometimes pretending to show the audience how the magic is done, and then often turning it round at the last minute by accomplishing something quite different. It's a clever idea that many other magicians use at sometimes act, and it's commonly referred to as a 'sucker' effect.

Another variation of comedy in a magic show is to act as if you, the magician are amazed at everything you do, which is humorous to watch. In this approach, the magic really does seem to be incredible to you, and even you can't believe what you accomplish! The late Doug Henning used this style of comedy to very good effect.



Comedy also often comes from things other than words. We've briefly mentioned how a look, a change of body position and language can enhance the comedy. This will obviously apply more if you intend to do a silent act.

Do you remember when we advised you *not* to look in a mirror when rehearsing? NOW IS the time to look in a mirror! Paul used to sit for hours doing this, looking at the effect of raising an eyebrow, lifting a shoulder, pulling his scalp back, and so on. We urge you to honestly look at yourself, and discover how to use every aspect of your natural physiognomy.

Have fun researching your visual comedy style, it will be very rewarding. Audiences love to see interesting characters. Don't be a stereotype magician who performs the same old magic in the same old way!

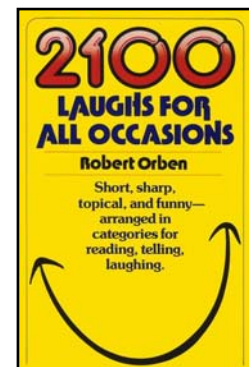
## Using Comedy In What You Say

Apart from visual humour or humour inherent in a character, you should also consider using humour in what you say. A simple magic effect can be greatly enhanced just by adding some amusing patter (that's the magician's term for what is said to the audience).

How do you learn this? You can pick up and adapt some great lines from other magicians, you can read dedicated books on the subject of patter, or just make your own up. Thanks to the internet, it is much easier and cheaper than ever before to find spoken comedy ideas.

Within every magic magazine, you will find the occasional joke that pertains to a trick, effect or prop. Write it down in your book of ideas! Do that even if you don't currently do the trick or effect, because one day you might!

Paul used to buy all the small booklets written by Robert Orben. These were American in style, and Paul 'anglicised' them to fit the language of the UK. By contrast, (and there is a lesson here) a well known British comedian of the time did not. He merely recited the jokes word for word from the American booklets. Within a relatively short space of time, he ceased to be a well known comedian!



So, as we said, start to collect comedy lines and jokes – the shorter the better. It is very rare that as a magician you stand and tell a long story joke. You need 'one-liners'.

"But I can't tell jokes" you might be saying. Neither could Paul! Over a period of time however, you will find yourself suddenly recalling a suitable line that fits the situation or occasion. Remember too that it is not your ability to tell a joke that matters, it is the ability to be topical at the moment of every 'happening' that will make you funny.

Now let's look at any one of your magic tricks. In writing this section together, I (Andrew) have just been asked by Paul to name any trick, with the purpose of examining how to inject comedy into the routine. In this instance I named the 'card to wallet' effect, and I've been asked to write down what I would use in the card to wallet trick. I wrote down a deck of cards, and a wallet!

Paul says that when learning comedy in the beginning, he wrote down in his notebook the items used in the card to wallet trick, in order to know what he could make jokes about. This is how the list looked, and as you can see, it is far more comprehensive than my initial list!

Myself  
The venue  
The boss of the venue  
Is there a band or musical group?  
Is there a comedy way of getting somebody out of the audience?  
The spectators clothes  
Their name  
Their job  
The place they are from  
Is there a special box for the cards?  
The cards

Next to each item in the list, Paul would then write down the first comedic things that came into his head. This list would not be discarded however, and in continuing to read comedy in magic books, he would continue to add these ideas into the book, but *only if they were genuinely funny to him*.

As an aside, in the example above, Paul would never make jokes about the wallet because that might indicate that it was somehow special, and he knew it was important to underplay it and treat it as just a wallet.

The number one rule once you have collected lots of comedy words and phrases is not to try and use all of them at every performance. And with the ones you do use, don't relay them word for word.

Try to get the *reason* for the joke in mind, and in performance let your instincts be your guide. If a line jumps into your head, and you feel it's right, use it! Don't worry if no line jumps into your head, you may not be in a funny mood at that time, and you are still going to baffle them anyway!

Incidentally, if an audience member says something funny, (which they *sometimes* do) let them! You don't have to come back with a smart reply or witty retort. Laugh with them, applaud them, show that you can take a joke, after all, you are going to get paid anyway!

The more you read and absorb comedy in any form, the funnier you will become, and that will happen as a natural phenomenon, whether you are brash or quiet, attacking or droll. Your comedy will find you, but only, as we said, if you work at it.

Topical news items work well for comic patter because they demonstrate that you are thinking fresh, you are not just saying the same words every time. Use news events that are appropriate though, and steer clear of sensitive or inappropriate subjects. Politicians can often be made fun of; no one seems to mind that. In fact, very often they probably deserve it!

In the 1980's, there was a great TV show in Britain called *Spitting Image* which often used the week's political news to provide the script for exaggerated rubber puppets. It was a bit like '*The Muppets*' but with the puppets based on real people! That show was a great example of using topical humour in an already visually comic situation.

Think too about the props you are using in each magic effect. Could there be a more amusing way of *describing* them that will make the audience laugh?

Over the years, many great one-liners and comedy pieces have been devised and developed by magicians and entertainers, and whilst we don't want to encourage anyone to simply recite these 'classics' thinking they will automatically generate laughs, used selectively under the right circumstances they can be really useful in enhancing an act. And they will start your collection.

For example, after asking a volunteer to choose a card you might say "Do you want to change your mind, or are you happy with the mind you've got?" Or when showing the Chinese linking rings you could tell the audience "this effect was originally performed by the famous Chinese magician 'Fu Ling You' (fooling you)!"

Here are some more of our favourite one-liners. Feel free to use or adapt them:

#### *Introducing Yourself:*

*"How many people have seen me before? How many people haven't seen me before? How many people couldn't care less if they never see me again?"*

*"Is there anyone here doesn't like magic?" (Point and fire a blank gun into the audience)*

*"Is there anyone else?"*

#### *Card Tricks:*

*Pass the deck to a helper, and say "Shuffle the cards, but please don't mix them."*

*"Pick a card. Show it to all your friends, that shouldn't take long."*

*"Shuffle the cards. Now please arrange them back in the original order they came in."*

*When you get the wrong card: "At least the backs match"*

### Miscellaneous

"Before I did this, I used to sell mattresses. I thought it would be something to fall back on."

"I lost my last job because of illness. The boss got sick of me."

"For anyone who guesses how I do this next trick, I'll give them, right after the show, a brand new Car.....brochure."

"I started doing magic because of my shyness, and it's definitely helped. I can now be more shy, in front of much larger audiences."

"It looks like I've got another booking here. I heard the theatre owner talking after my rehearsal. By the way, when does hell freeze over?"

(A rope trick) "Here's a nice little trick I came up with whilst strangling my wife."

### Mistakes

"This is the first time it didn't work again."

"My friends used to laugh at me when I did magic, so I decided I had to something about it. I got some new friends."

(Drop something) "Did you see that sudden burst of gravity?"

### Introducing a trick

"This next trick's so good, I think I'll watch it myself."

"There are many great feats in magic today that never fail to impress audiences. Unfortunately, this next trick is not one of them."

"This next trick took a lot of drugs, alcohol and practice to achieve it perfectly. Okay, I'm joking, I skipped the practice."



### Dealing with audience members

To female: "Do you have a boyfriend?" (Yes) "Would you like another one?" (No) "Would you like one?"

When you ask their name and they only give you their first: "Think hard, it usually comes in two parts."

(To small person): "Have you tried eating yeast?"

(To small person): "I do feel sorry for you. What's it like being the last person to know when it rains?"

"For this trick, I need someone who is strong, intelligent, and good looking? Does anyone out there do impressions?"

(Someone with glasses): "I love using people with glasses. I breathe on their lenses so that they fog up, then they can't see what I'm doing."

Spectator says do it again: "If you didn't get it the first time, I'm sure you won't get it the second either!"

Magician: "Where are you from?"

Assistant: "London"

Magician: "I'm sorry?"

Assistant: "London"

Magician: "I heard you the first time, I'm just sorry."

A number of assistants on stage: "I'd like you to quickly line up in alphabetical order and by height."

People leaving: "Hey, I didn't leave when you showed up."

Latecomers: "Hi, can I get you anything, like a watch."

### **During tricks:**

Mind reading: "Now concentrate, just like orange juice."

Wave your hand over a prop, and say: "I do all my own choreography you know"

Pen trick: "Feel this pen. Thanks, now it's definitely a felt pen."

Street performer: "Please feel free to give any amount, just make sure you fold it up so that it won't blow away."

Someone talking in audience: "Let's play a new game. The one with the microphone does the talking."

### **Endings:**

"I've had a wonderful evening, but this wasn't it."

"Please drive home carefully...because I'm walking."

"And now for the trick you have all been waiting for, my last one"

"My wife's not here tonight. I'm quite upset with her actually. She showed some friends a few of my baby pictures without any clothes on.....I mean she could have at least worn a dressing gown."

"I had an interesting experience in this hotel at breakfast time. I asked the waiter for 2 eggs like rubber, burnt bacon, butter as hard as a rock, and some luke-warm coffee. The waiter said that was a rather complicated order. I told him that that's exactly what he gave me yesterday."

**You should be able to see that to use comedy effectively involves learning a new skill. To be a master magician on its own takes development, practice, and skill, so to add yet another element to the equation makes the task even more involved. You need to be aware of this.**

Think of all those that *have* accomplished it successfully. Why should **you** be any less successful yourself? The effort you put in will be well rewarded and will increase your popularity in many other areas of your life too.

## Catchphrases

We thought we should include a few comments about catchphrases, as it's a related area of comedy. The value of catchphrases is undisputed, but you must realise that in our opinion a great catchphrase ***can't be written***.

Mr Sid Daniels (no relation to Paul) performed under the name Sir Dani on the radio, in the wartime. He used a comic pseudo Italian accent, often chopping the ends off his words. To reassure the audience, he used to say "don't be fright'" and this became his catchphrase. The whole nation seemed to use it yet no one could have ever predicted that phrase would catch on to the extent it did! Even Sir Dani had no idea this phrase would catch on, but it just happened - that's what the audience picked up on.

At one of his club performances, Paul Daniels had a man shout out, "I don't like your suit!" Paul replied, "that's a shame, because I like yours.....not a lot, but I like it!" And that's how Paul's catchphrase started.

If you 'find' a catchphrase that sticks, lucky you, but as we said, it's our view that they can't be written!

We have already started to look at some of the specifics of how you can be successful in magic where many others have failed, but it is an expansive subject, and in the section that follows we are going to develop and expand on some of the techniques we have touched on already, as well as to look at some new aspects of performing that you can use to good effect.



## Developing Your Performance Techniques

The subject of performance techniques could take up many books by itself, in fact many volumes *have* been written about it, but to save you investing in a set of new book shelves, we will endeavour to give you the most important and useful guidance on the subject.

When you have seen many magicians' acts (as we have), the ones that stand out as the best are those that are original in *style* and *content*, and that focus on *entertaining* rather than on being technically clever. It's as simple as that.

There are far too many 'text book' magicians around, and they should be shot on the spot! It's so frustrating that even with the *ability* to create their own great act, they simply copy their effects straight from a textbook, or even worse, from another magicians act.

Copying another act is a great temptation, but you must avoid it all costs. If you see a trick or what is known as a 'bit of business' that you think you can develop into your own style, then by all means go to the performer and seek their permission. If they say no, walk away and don't do it!

When Paul was developing his own performances in the clubs of the UK, whilst on stage one night he noticed that he said something in the tone and manner of Eric Morecambe. Eric at that time was part of the



fabulously successful British comedy duo, *Morecambe and Wise*, and their show was always on television. It was one of Paul's favourite TV programs, but from that night he vowed never to watch another show, such was his desire to be his own person, not copying someone else!

Paul firmly believes that *at magic club level*, if anyone sees another member obviously copying an established performers routines, handling or patter, it should be stopped immediately. Unfortunately, this rarely happens.



*Paul as 'Ching Ling Soo' – one of the thousands of superb routines on the TV show.*

In devising each and every BBC magic show for television, Paul went to amazing lengths to make the content highly original. Very very rarely did he perform a 'dealer' effect 'out of the packet' as it were. Even with those few, he always added his own personality.

Regardless of where the effect had originally been developed, each one was painstakingly taken apart, every aspect of it carefully considered to see whether it could be done in a better way, and whether a full stage dressing, costumes, and lighting would enhance it.

Frequently a routine would be developed that needed special scenery to be built, and within the Paul Daniels magic show, even 'old' or classic magic effects were performed in a completely new manner.

It didn't have to be like that of course, and frequently the BBC were irritated at the expense of the production values and attention to detail that Paul insisted on, but they did end up with some extraordinarily high quality TV as a result. The fact that the show won the coveted Golden Rose of Montreux award (International TV festival) was independent testimony to this fact. Even seasoned magicians had no choice but to admit that Paul excelled at the task of consistently creating interesting and entertaining magic shows. And that's what it's all about!



You may say that you can't do the same because you don't have the budget of a national TV show, and that's true, but you *can* still be original with your effects and routines, and develop your unique presentation style.

It is not about lavish production, it is about being *original and entertaining*.

Siegfried and Roy in Las Vegas put on a superb magic show, and they have the most lavish production on the planet (with ticket prices to match), yet you can be equally entertained by Mac King's afternoon magic show which is basically him on a small stage, with a few props. The point is that you don't HAVE to have the lavish production values like Siegfried and Roy, it is not essential, it's just a different style. Again, what counts is being original and entertaining.

There are many advantages to being original. *You* will feel better about the performance when you make the magic your own, it will always come across as much more entertaining to the audience, and the magic will be more memorable because it won't be a clone of another magician's show.

### **Enhance and Improve**

Imagine sitting down to watch a popular TV programme only to find that the same episode is shown over and over again, every single time you tune in! How boring that would be. So don't do it with your magic either! Give both yourself and the audience ***variety***.

Of course, there's nothing wrong with including an audience's favourite routines (a bit like a pop group playing their greatest hits at a concert), but you should still regularly *enhance and improve* your act, giving it very careful thought.

***Keep your magic fresh for yourself  
and your audience by regularly improving.***

I was talking to Teller (of 'Penn and Teller') on one occasion, and he mentioned that although their show follows a basic format and structure, they continually add little refinements and additions to keep it fresh. A great example of this was a comic illusion they performed. It involved what appeared to the audience to be an 'exposure' of Teller escaping from a trunk.



Teller was first encased in a clear plastic container which was then placed in a large wooden trunk. The lid was shut and padlocked. The audience were led to believe that it would take great effort to escape, a real struggle, but when Penn dispensed with the screen that normally hides the secret, Teller escaped easily in just a couple of seconds, requiring *no effort at all*. It was a laughably simple secret, and it was very amusing to see Teller casually exiting from the trunk.

After discussions earlier in the day as to how they could improve this effect, the night I watched the illusion performed Teller had added a new detail to the effect. When he escaped from the trunk, he took out a little water spray canister from his jacket, and quickly sprayed his face as if to make sweat appear, which significantly enhanced the comic element of the apparently 'exhausting and physical' escape!

It was such a simple idea, but it gave the routine a lovely finishing touch, and the audience loved it.

So put your inventive cap on, and try to make your magic unique and evolving, never stale. The effort put in will pay dividends, and will give you a definite edge over the many 'average' magicians, who are content to perform their effects straight out of the packet!

**Never believe that a trick is complete.** Paul is still surprised to find new lines drifting into his 'three bears' rope routine, which he has been performing for over 40 years now!

This principle of evolving and improving applies to every type of magic. For example, never believe that there is nothing new to be added to even a 'classic' piece of magic.

A case in point: The Chinese linking rings had been done to death in the eyes of most magicians. comedian son Martin, seats of the Prince of London's West End Paul's run of shows they completely



Paul and his sat in the empty Wales theatre in one morning (during there), and together stripped the effect

down, to create one of the greatest linking routines of all time.

What made it unique, and better than those that had preceded it?

Having sat in audiences with lay people, Paul discovered they were never impressed with a silent linking routine. Yes, it was 'pretty', and could be beautifully staged, but magically it was very weak because the audience usually believed it was mechanical.

Three ring routines had been done before, but there was always a visual imbalance whenever an examination of the rings took place. This applied to using five rings too, and there did not seem to be any benefit to using more than five rings.

So Paul and Martin arrived at using *four* rings, which no doubt upset some 'classicists' of magic. Interestingly however, when this routine was included in the show that won the Golden Rose of Montreux award, magicians in many lands copied it in it's entirety, in their own language!

As Paul says, "I suppose it was a compliment, but it would have been nice to have been asked, or even better to be paid a royalty!"



The point is that even the classic tricks of magic *are worth another look*. Don't automatically assume that an effect has been done to death or that the 'standard' approach is the best approach. Challenge everything. Sure, the current way MIGHT be the best way, but don't automatically assume that it is.

Another fundamental performance technique is:

### **Give The Audience a Reason!**

When learning from watching poor magicians, one discovers that many magic effects are viewed as meaningless feats of accomplishment that leave the audience cold. Why? Often it's because the magician has not given a valid reason *why* the effect being performed, and so the audience reaction naturally tends to be, "so what?!"

Frequently, you will achieve a better result in terms of magic and audience reaction if there is a reason for doing each effect. Sometimes the reason will come before the trick, sometimes during the trick, and sometimes at the end.

Have you noticed that many magicians tear up a piece of paper, and then put it back together again? Let's look at this one simple trick in different ways. Surely, if the magician tears up a piece of paper, the audience quickly works out that because they are watching a magician, he will put it back together. That's logical isn't it? But if he is going to put it back together, there is no REASON for tearing it up in the first place, is there?! You can save a lot of time by not bothering!

So what could be the reason for tearing it up?

The great Robert Harbin used to mime reading a newspaper whilst on a subway train that gradually became more and more crowded. He started off with his arms quite wide apart, opening the pages wide open, but as more and more people got into the train, he had to tear his newspaper up into smaller pieces so that he could handle them.

Although the routine was filmed on a set rather than in a real train, at each stop where more people apparently got on the train, Harbin even took the trouble to lurch slightly as the train stopped! As everyone finally got off, he mimed opening his arms again, and the paper was restored to its original size. Harbin had a **reason** for performing the torn and restored newspaper, and the result was a far more entertaining routine!

An American performer published another really good suggestion relating to the torn and restored newspaper, which Paul took on board because it suits his style. The performer says that he has recently seen something really interesting in a newspaper, and he goes into his pocket to pull out a couple of pieces of the newsprint. Although he subsequently says “no, it’s not on here,” it gives him the opportunity to read something silly from the paper, as a comedy aside.

He then reaches into the other pocket, pulls out another few pieces, and does the same thing. Eventually, he is holding a wad of papers from many different pockets. In Paul’s case, he says something like, “Oh! Now I remember what it was,” and as he flicks the paper out to become one piece, he looks it and reveals the headline, reading it out loud, “Magician restores newspaper.”

Yet another approach is to actually tell the truth! For example, you could say, “you must have seen the trick where a magician takes a newspaper and tears it up like this. Some people believe it’s not *really* happening.” So you put the newspaper next to the microphone, and ask the audience to *listen* to the fact that you are *actually* tearing the newspaper. Tell the audience that other magicians can’t do that!

Having torn the paper several times, and with all the pieces in your hand you say, “now, there is a problem. If you *heard* it being torn, it *really has* been torn, and you can’t put back together.” As you say that line, you open it up and show it restored!

A further approach is to do the trick as a 'sucker' type of effect, so that you *pretend* to show the audience how the trick is done, and subsequently baffle them at the end by using a different method to the one you showed them! That style gives you yet another *reason* for tearing the newspaper, the reason in this instance being that you are pretending to show the audience how a trick is done.

Now that's just one effect. So it *is* possible to find a REASON for tearing up the newspaper, and that's a trick that is usually considered to be fairly boring because normally it doesn't go anywhere!

The magic WILL be stronger if you find reasons for performing the effects. You don't HAVE to have a reason for everything, but think carefully, analyse every effect, and keep the audience guessing throughout your show!

Another advantage of doing this is that you'll be building anticipation, which of course is highly desirable, otherwise the actual effect could be over in just a few seconds leaving the audience to think, as we've said, 'it's clever, *but so what?*' They must care!

The routine can be based around a story, an experience, an anecdote or a challenge. But be very careful. If you are a young magician, don't take lines of patter from some old magic book that couldn't possibly be true, or recite for example that you have entertained the Raja of Kazakhstan when you have no idea who he even is! Be sensible, and be aware of who you are and what you are, and apply your patter accordingly. You should be believable.

Let the audience be wondering *what* you will do, and *if* you can do it, rather than wondering *how* you will do it. The audience should have as much or *more* fun during the build up, as in the climax of the effect, the moment when the magic occurs.

Encourage the audience to use their imagination by painting a picture for them. Take them to a fantasy land where anything is possible.

Use all the technical means at your disposal such as sound and lighting effects, and use interesting sets and costumes where possible. All these techniques can help the audience have a positive reaction to the routine, ultimately entertaining them.

Again, a word of caution. We have all seen acts that use wild lighting, fog like smoke effects and dancers leaping everywhere. Somewhere in the middle of that lot there is a magic trick going on! Be careful!

Never divide the attention of the audience that YOU are creating. Never stand at the end of the trick gesturing towards some prop. If you do, you are saying to the audience, “look at that item, IT did the trick!” ALWAYS REMEMBER that you are the magician, and *you do the magic*. Never let the theatricals get in the way of the audience appreciating YOU.

### Using Your Background

Think about your background. No, we don't mean the cloth that hangs at the back of the stage. We are talking about your interests and hobbies that you have developed over the years. Is there something amongst these that you can use in your routines? A good example of this is the magician Steve Wyrick. When you enter his theatre in Las Vegas, it's styled like an aircraft hangar, complete with landing lights, search beacons, industrial props, and a metallic aviation themed finish to the set.



All these features immediately set the scene, and Steve lets the audience know at the outset of his show that he grew up with a strong interest in aviation. He explains how his father was a pilot, and how he himself also always wanted to fly. With that understanding clear, his show features all sorts of illusions and effects related to the theme of aviation.

There is an effect where he walks through a jet engine whilst it is spinning fast, another where he makes a helicopter appear, and so on.

What kind of subjects could *you* use? What was your background like? If you grew up on a farm, perhaps you could theme an act around farmyard animals and farm equipment illusions. If you are fascinated by science you might pretend that your parents were scientists, and use that as an excuse for some experiment with various scientific looking props.

You don't *have to* use the subject throughout the show, but when the topic re-occurs at certain points during the show, it can tie it very neatly together.

None of this is *absolutely necessary*, but it could well be to your advantage because you are more likely to be enthusiastic about your subject, and that enthusiasm will be conveyed to the audience.

Telling stories is an effective way of developing interest in an routine. Audiences love stories, they can bring the magic alive and give it meaning. They can turn even the most basic effect into something interesting, and entertaining.

If you are really struggling to get your creative juices flowing, here are some specific examples of patter that in you can adapt them, or use them for inspiration in creating your own ideas:

"When I was a lad my father always used to tell me..... I've always remembered that advice, and it came in useful recently when....."

"I have been fortunate to travel the world, and when I was in ..... recently, something strange happened which I'd like to tell you about."

Or if you are younger, "I went on a funny holiday last year..."

"I've always done magic, but not always for a living...."

"If you're lucky in magic, you get to meet some great older magicians, and they have some great props. Can I show you one of them..."

"You see that group of dancers over there, well I went out with the third one from the left the other night, and we had a great time. That's got nothing to do with the next trick, but I wanted to tell someone about it!"

"I was approached by a young girl before the show, and she asked me what was the most difficult...."

"At school, one of my teachers was always trying out new scientific theories that seemed pretty crazy at the time. He would have gone nuts if he'd seen this one..."

"There's a saying in Romania that..... I didn't realise how true that was until recently when I ....."

Such lines said positively, and of course with interest from YOU, enhance the performance apparently without any effort. The patter also gives you a *reason* for performing an effect, even if it is just a few introductory words - sometimes that is all that is needed.

In considering this advice, remember that you are acting. You can say whatever you want to on stage to enhance the effect (within reason), even if you are stretching the truth sometimes! Give the audience a compelling reason to continue watching, and give them entertainment throughout the effect, not just at the end.

In their efforts to do well as a magician, it is very common for magicians to overlook one of the most basic requirements of magic. What is it? We've been saying it all along, and we are going to emphasize it again. It is *to entertain*. You might think that this comes automatically, but actually it is often neglected.

Many magicians fall into the trap of being so concerned about the technique or presentation of an effect that they forget what they are there for! Don't let that be you!

**Always remember...**



**Your Aim...is to Entertain**

Moving on, if you are new to performing (which many readers will be), one of the burning questions often asked is 'how do I overcome stage fright?' It's a good question, and you might be surprised how common pre-performance nerves are....

## **How to Handle Your Nerves**

Nervousness, or stage fright as it's sometimes called can get the better of us if we allow it to, causing us to forget our lines, be distracted by other thoughts, or lose confidence. You know the signs. Heart pounding. Hands trembling. Knees knocking. Voice wavering.

Paul hates being nervous for a theatrical reason. To Paul, the audience is like a pack of animals. As such, he thinks they have a heightened awareness, a kind of mob instinct. As science has shown us, if we are nervous we emanate a different smell! Paul thinks an audience is aware of your fear. Instinctively, they start to worry for you, and as such your entertainment level is lessened.

Paul says he used to be quite nervous at the beginning of his career. As an amateur magician in Hong Kong, on one occasion he went to back palm a coin, and to his horror, when he looked at his hand it was shaking badly! To cover this, he immediately moved the coin from hand to hand, took a long slow deep breath to steady himself, and he continued with the trick.

As the years went by, and Paul worked his way through club land, he noticed that whenever he slowed down his breathing rate, he gave a steady, relaxed performance. That isn't to say that the performance wasn't dynamic, it was. We mean that Paul was in control.

Over the years Paul has arrived at what he believes to be the truth about this subject – that nervousness about performing comes about mostly from conceit.

To explain, perhaps unconsciously you believe that you are so wonderful that what you are about to do is of major importance in the grand scheme of things. What dawned on Paul was that tomorrow, the Prime Minister would still be in power, the President of America would still believe he ruled the world, and the major forces that drive the world along would not be thrown into disarray if he dropped a pack of cards!

Let's face it, what we are doing in the entertainment profession is a mere frippery, a passing shadow, but for you and I especially, it should also be fun, fun, fun! In our society, nobody FORCES you to go on stage, you CHOOSE to perform, you WANT to perform, you ENJOY performing.

If it does all go wrong (as it will do very occasionally), in a couple of nights time you will be the only one that remembers it, so stop worrying about it. Make sure you really know what you are doing every time you perform. Never under rehearse, never under analyse, and just get up there and have a good time!

Paul was backstage once with the great Judy Garland, and she, along with her crew did something that Paul still does from time to time, particularly after a long journey when he needs 'picking up' to go on stage. Other people might think that you are growing crazy or having a fit, but trust us on this one, it works!

You start to breathe very **deep** and fast, you pump your arms up and down, jumping up and down, faster and faster in the last few seconds as you are being introduced. Just as your name is announced, you blow it all out, with a huge relief, and walk on. You will find by then that your body is 'up for it.' This high speed 'pumping up' energises your whole performance, and the herd that is the audience can really feel the power that you emanate.



Of course, there are occasions when despite your normal confidence, you do get nervous. There were a couple of occasions where the circumstances got the better of Paul, leading him to be very nervous.

The first was at the opening night of what turned out to be a 14 month run of his West End Theatre show in London. Paul suddenly realised that if his part of the show didn't go well, many people would be out of work, and he had to really control his emotions at the start of the show in order to carry on.

The second time was some years later, when Paul was closing the Royal Variety Show, singing a song from Barnum, whilst performing illusions at the same time. He suddenly realised that many other well known singers had been miming, and that he was about to sing live *and* perform magic at the same time! As Paul comments, "if I had that feeling every night, I would never go on again. However, I realised of course that audiences don't pay me to be nervous or trembling, they pay me to be entertaining!"

There are some actors, and others in show business who believe that nerves give them an edge, and that might work for you too. But if you find yourself becoming a nervous wreck, or even worse - take to drink to get out there, remember what Paul says – it's only fun, and in the grand scheme of things it doesn't matter! Have fun!

On a practical note, we'll now look at some specific preventative measures, as well as how to deal with nervousness when you are forced to, such as when something goes wrong. This is a bit like a Doctor's approach to your health. Ideally a good Doctor wants to get to the root cause of the problem, but they may need to treat the symptoms too!

### **Some Underlying Causes of Stage Fright (and solutions):**

1. **Not fully prepared** - There is no substitute for preparation. This includes much more than being familiar with each effect. It encompasses full rehearsals of the show many times over, technical rehearsals, contingency plans, exits and entrances, and so on. Leave no stone unturned as it were. If you can't do that, or don't have the time, it's better not to do the show at that time.

2. **Undue concern for the audience** – Many performers get consumed with questions such as ‘what will they think’, ‘how will they react’, and other such unnecessary paranoia. If you put on the best performance you can, the audience *will* enjoy it. Remember, they have likely paid to come and see you, so they are *on your side, they want you to succeed*. Don't get wrapped up in needlessly worrying about the audience. Concentrate on, and enjoy the show, and the rest will follow. Just for you: *Your really not doing it for them are you, your doing it for you aren't you!*

3. **Fear of something going wrong** - Get used to the fact that occasionally you will make a mistake, we are all imperfect. When something does go wrong, have a system to get you back into the routine smoothly. Paul has a great system for when things go wrong. It all stems from something Ken Brooke (the first dealer Paul met) told him about the classic force with a pack of cards.

Ken said “always classic force\* a card, *even when you don't need to*. When you *need* to force a card, and they don't take it, always have a few back up methods of finding out what it is they have taken.”

In Paul's words, “I *always do this*, and that makes me very relaxed about doing the classic force. The audience feel relaxed because they can sense that I don't care, and so they always choose the card I want them too!”

From the invaluable observations of Ken Brooke, Paul subsequently sat down and wrote down every trick, and highlighted to himself the points where the trick could possibly go wrong. Against those marks, he then decided and wrote down what he would do if it did go wrong. By having all these back up plans, the tricks never went wrong!

Plan ahead to imagine what potentially *could* go wrong, and think about what you would do to overcome it in each case. Usually it's only the magician who knows he has messed something up, and by changing a sequence around he can often get back on track again. If something does go wrong then focus on moving on quickly, and the audience will not be concerned.

\*The classic force is the ultimate way of forcing a card on a spectator because the way the cards are fanned out appears to be a totally free choice to the spectator.

If there's obviously no way of saving an effect, and no way back, it depends on the moment as to what you should do. Honesty is usually the best policy. Shrug your shoulders, smile and say something like, "Oh well, that's my mistake for this year." The audience will soon be engrossed in the next item, and forget your error. Be human - don't be afraid to show your feelings!

4. **Warm up before the show** – Just as athletes spend time preparing for an event by physical exercises, a magician should be no different. Spend time before every show preparing your body for the event. Try slow breathing exercises to calm your racing pulse, and just before you go on, try Paul's suggestion.

Other physical exercises such as stretching and wiggling your hands and fingers can help you to warm up and to be less prone to fumbling with props.

Associated with this is a technique to imagine that you have *already finished* the show. Visualise the audience laughing and clapping, yes imagine that you were a phenomenal success! Run this through your mind, and you will go on stage in a very positive manner.

The great motivational speaker Anthony Robbins is often seen talking to himself before a presentation doing the same technique, and by the time he hits the spotlights, he is enthusiastic, and oozes confidence.

Ultimately there is no substitute for practice and rehearsal, that way you will greatly reduce your chances of mistake, and potential embarrassment.

So we've covered some specific elements that comprise a successful show, and we now want to put these techniques and principles into practice, formulating some shows.

Your first show might be simply in front of family and friends for experience. That's fine, don't try and run before you can walk. A successful small show will boost your confidence and lead on to greater things, so just take it step by step.

## Putting Shows Together

There is actually much more to putting shows together than most magicians realise, certainly anyone who just turns up with a bunch of tricks in their pockets they just bought from a magic shop, hoping to put on an effective performance is deceiving themselves.

We make no apology for repeating the importance of the underlying truth that ***magicians are actors whose purpose is to entertain.*** You can't do that simply by knowing how to do a couple of tricks. The advice in this and subsequent modules will help you achieve the best possible presentation in the easiest way.

In the beginning, you will want to build a collection of suitable effects and show them to anyone you can, 'forcing' them to watch you. That's okay, you have to start somewhere.

At this stage, realise that the magic is still individual tricks that are almost self selecting, in that when you get a reaction, you want to do them again. The ones that *don't* get a reaction tend to drop out of your repertoire, even if you like them yourself.

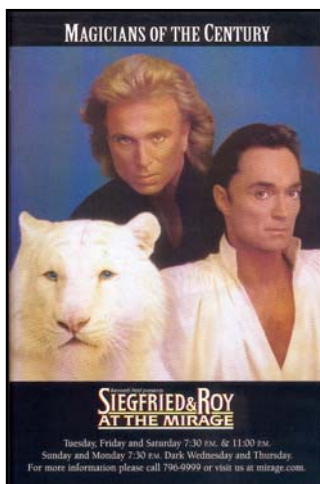
When we earlier said that when you find tricks, only perform the ones you like, it's the same when you get to actually perform them. Even if *you* like the trick, you may not like yourself *performing* it. If that's the case, go back over the effect, and remember, is there any way it can be made better? That is so important.

If it's a new effect, ask people if they liked it. Ask them to be honest – what do they *really* think of it? Don't rely on the flattery of family and friends, you must get a true audience reaction.

We would now like you to create from your selection of tricks, several acts for *different* types of show, for example a children's show and a close-up show. Some tricks will cross over, but that's fine.

Think, can you do your close-up tricks in a stand up situation in a comedy store, or even an after dinner cabaret? If you do an illusion show, can you get it in and out of the venue with the minimum of fuss, and can you perform it in 99% of venues? These and similar questions need to be asked at the outset. We are now starting to look at the construction of your act as a business – you *must* be able to work *anywhere*.

Yes, you could become a successful children's entertainer and do nothing else. The same applies to other genres of magic such as illusions, mentalism and so on. But magic is now your **business**. To sit at home because you can only do close-up for example, when other performance areas are open to you, is to throw away opportunities to increase your income.



Let's review some of the most important aspects of putting a show together.

Perhaps first we should mention the common mistakes many magicians make, so that you can immediately eliminate them. Firstly, they perform an individual trick or even an entire show that is too long. Second, no storytelling and variety are used. Thirdly, no pace, pitch and power used in the delivery style.

*These guys know  
a thing or two about  
putting on a show!*

Like a good book, a good magic show needs a beginning, middle and an ending. Continuing with the book analogy, have you ever picked up a new book only to read a few lines and lose interest? Whatever the author tried used to capture your attention obviously didn't work because you were not sufficiently stimulated to continue reading. Similarly with your show, you absolutely must **win the audience over within the first minute or so** in order for them to stay with you for the rest of the act.

Even if the audience is bolted to the floor (don't try it), it's still entirely possible for them to 'not be with you' in the sense of them losing interest. However, if you capture their attention at the outset, they will pay attention throughout.

How do you win the audience over then at the start of the show? In most cases, you have to open with an attention grabbing effect. Notice that we don't say use your *best* effect. If you did that, the rest of your show would seem less powerful, even tame.

Having said this, a balanced view says not to 'waste' the trick. Often audiences take awhile to settle down. If you are a talker, it may be preferable to let the audience get to know you. If you are a silent act, give the audience plenty of time to get settled.

Ideally, the opening of your show should accomplish several things. As mentioned, it should first grab the attention of the audience, but it should also establish yourself to the audience so they know what kind of personality you have.

Additionally, the opening prepares the audience for what type of show to expect (comedy, serious etc) as well as demonstrating to them in a small way that they will enjoy it, in essence that you are worth watching!

### **Talk to the Audience**

We suggest that fairly early on in the show you should not perform any magic but 'stop' and speak to the audience. In most cases they will have paid good money to come and see you, and they *want to like you*, but they *need to get to know you*. What's the best way of doing that? Simply talking to them! So for a few moments, forget the effects, the illusions, the spectacle, just talk.

Speak slowly and clearly. Make sure they can hear you and they understand you, it's really important to build this rapport. Be natural, be yourself.

Make eye contact with individuals in the audience whenever you can. Scan from one person to the next around the auditorium, it will make the audience feel much more attracted to you as a performer and person.

Anecdotes, jokes (preferably topical) or brief stories are ideal to 'break the ice' and are another good way of enabling the audience to get to know you.

It's a very good idea early on to either talk to a single member of the audience near the front, or to get them involved in a trick, or both. The rest of the audience will be very curious about who you are talking to (they won't be able to see the person), and it's a great attention grabber.

We mentioned pitch, pace and power earlier. These qualities are extremely helpful in making an interesting presentation.

Pitch refers to the way your voice raises and lowers depending on the subject matter and your enthusiasm. Practice varying your pitch when you speak, but don't start yodelling. Have you a strong regional accent? If so, try to modulate it so that everyone can understand you! We're not being pedantic when we say that elocution lessons are a good idea if you have a strong accent.

Pace refers to the *speed* of your presentation, both physically and vocally. This should be varied for effect. Think of the tempo in a musical tune to get the idea, perhaps the difference between a relaxing classical piece, and a fast, thrash metal, bass thumping track. They are two extremes of pace.

In a magic show, a comic routine might benefit from a faster pace whereas a dangerous illusion could be better suited to a slow, deliberate, deeply spoken presentation.

Note that it is better to build up from a slower pace through an act rather than the other way around.

Lastly, power refers to the overall control of the voice. As a rule, you need to be assertive and in control, speaking with authority. Practice projecting your voice in normal day to day activities. Understand how it sounds to speak in a controlled manner, and experiment by changing the power of your voice to suit a particular effect.

All of these techniques are perhaps best exemplified by comedians, and you would certainly benefit by watching as many comedians as you can over the next few weeks to see for yourself the way these factors of timing, pitch, pace and power are used to superb effect.

If you took our previous tip to take acting classes, you would learn that actors don't shout. They merely **talk** to the person in the back row. It gives their voice a power and projection.

Magicians are normally notoriously bad at using a microphone. That's okay – so are DJ's. They tend to swallow the end of the microphone and their words are indistinct. Many magicians also tend to wander away from the microphone, forgetting it's there.

Microphones, amplifiers and speakers were never designed to replace the voice, they were designed to enhance and assist it. If you have to turn your head, you should turn your head so that you are always talking across the microphone and not into it.

## **Build Interest**

The middle section of your show is where you perform the majority of your effects, with variety in order to sustain interest. There should be a steady build up of effects, each one building on the last in terms of audience reaction.

Successful songwriters follow the same format - because it works. They like to use a strong, attention grabbing introduction that makes you want to listen, and then the arrangement continually builds interest, adding instruments or musical parts as the song progresses. So too with a magic act, it should develop interest as it goes along, not lose it!

It's also important that the show *flows* well, particularly being careful to avoid gaps or holes in the performance. This is true regardless of the scale of the show.



Be careful not to use similar looking effects, even though the method may be different. Audiences don't want to see variations on a theme, they want each effect or illusion to be very different. An obvious example would be not to do two similar card tricks in a row, unless there is a powerful reason for doing so.

Something else that will help you put together a show is to visualise it in your mind, as if you were watching yourself performing it. That might sound a bit strange, but you will be amazed how helpful it can be.

You will be forced to 'see' how you introduce yourself, the structure of the show, and the potential audience reactions. Do not 'see' your show in general terms. See it in your mind's eye *in great detail*. Imagine that you are in the audience – *where* would you be looking at any given moment, *what* would you be looking at?

## The Conclusion

You should ideally save the strongest effect for last, to leave the audience on a high, and so that they remember you for a long time. Incidentally, by 'strongest' we mean the effect that has the greatest 'wow' factor, the one that really leaves the audience wanting more, like no other effect you do. It's up to you to judge what will be best to perform for the closing sequence.

We might add that some magicians choose to perform their best effect *second to last*, reasoning that it is better to let the audience come down a bit from the 'high' before they leave. Sometimes pop groups follow this idea during an encore, where they perform their big hits second to last, then a more relaxed, perhaps not so well known song as a finale. The choice is yours, both methods seem to work well for different individuals and styles.



When the audience applauds, (when, not if) accept it and don't be quick to stop it. Audiences like to show appreciation for entertainment that is well done, and it's appropriate to let it continue.

## How long is the ideal length for a show?

Long before you get to the venue, unless you have an act with removable segments, you should have ascertained from the person who booked you how long they want you to perform for. It is then up to you to design an appropriate performance that will leave the audience wanting more. Don't overrun. It won't make you any better, and it certainly won't endear you to the booker or agent!

In one of Paul's first shows in London at the Hilton on Park Lane, the organiser asked Paul to 'keep it short', as one of the honoured guests had to leave early. "No more than 15 minutes", the man said. As he left, the agent then said, "that's no good to me, one of the other acts hasn't turned up, and I need you to do a much longer time." Paul went on, confident of his ability, and ended up doing an hour!

Afterwards, the organiser went backstage and said, "you were fantastic, and as it happened, the guest of honour decided to stay....but I did tell you to only do 15 minutes."

Smiling, Paul gave the organiser a friendly smile, and said "I'm so sorry, I *thought* you said **50** minutes!"

Sometimes you have to think on your feet!

The length of *each effect* needs to be assessed too. Make sure you use variety so that longer and shorter routines are mixed. That said, generally, around 3 minutes for each effect is a good average to work towards.

Again, think of the music analogy. Most pop songs last around three minutes, because it gives time to build interest for the listener, but it isn't too long so that the interest wanes. The aim is to keep the attention span sustained throughout each effect, and throughout the length of the show.

## Technical Considerations

So far, we've reviewed the basics of how to choose and compile the magic effects for your shows. It's also important of course to consider the many technical elements of a live performance, all of which you will need to make decisions about ahead of the show.

In general terms, the development of habit is of paramount performance in the performance of magic also. What do we mean by this? No matter what kind of magic you perform, the props should ALWAYS be put into the same place EVERYTIME, *and* in the same relationship to each other. In this way, your hands will never have to fumble as they reach onto your table, into your case, or even into your pockets. Rummaging for props does not look good!

Even the greatest magical clown of all times, Tommy Cooper, had detailed drawings made to show the stage crew *exactly* where his tables went, and exactly what props were on those tables. Although watching Tommy perform, it may have appeared random, every detail was planned and implemented.



Music has incredible power when used properly. It can enhance your magic immensely by stimulating additional senses. It really can be a powerful emotional tool. However, music always needs careful thought. You can't just play your favourite thrash metal album and expect the audience to follow along as you head bang your way through the show. (Okay, we exaggerate but you get the point.)

Even music that you *think* will work really well, will often create a very different atmosphere or mental imagery when played in the context of your magic show.

The music you choose should *fit the mood of each effect*.

A comic trick needs comic music, a serious death defying feat needs dramatic, serious music and so on. Used in this way, the music *enhances* rather than detracts from the magic.

Endeavour to vary the way the music is used too. For example, for some effects you might use the music purely as a subtle background that you talk over, whilst for others the music might play a central role, with the magic being performed silently in time with the music. On other occasions, the music is used as a theme to introduce an effect.

Where do you find suitable music for magic? It's all around you already! If you have a CD collection, search through for instrumental tracks (without vocals) without prejudging the content or the artist(s). You will likely be amazed at not only the amount of songs you come up with but also the variety.

Movie soundtracks are often ideal because they tend to be written specifically to engage the viewers' emotions, with amazing results. If you need any proof, dig out a scene you know from your favourite movie, and watch it first with the sound down, then with it up, you'll experience an amazing difference.

A danger to watch out for in choosing any music is that it is not so well known that it detracts from the magic. Some melodies, even from films, are so powerfully attached to the original image that the audience will tend to think of the more powerful association, with the result that your effect could be spoilt in the process.

Sometimes you might find a great piece of music that is just too long (or too short). If that's the case, take a look in your yellow pages for an audio-visual company, they can easily edit it for you to make it longer or shorter. They can also compile a custom CD for you with all the tracks for your show conveniently in order.

Copyright issues are not a great problem for most performers as most venues have a general agreement that covers all the performers. However, if you are in any doubt, ask the manager of the venue.

This brings us on to the next technical area – the P.A. or audio system...



Often forgotten about as a minor detail, just think how effective your show would be if no one could hear you! Accurate audio reproduction is important. You may be surprised to know that even in rooms of a relatively small group of people, you may need a microphone to be clearly heard.

You should never have to shout to be heard, but very often un-planned factors come into play when you least expect them such as air-conditioning, traffic, or other noises that suddenly cause people to struggle hearing you. Don't risk it if you are unsure.

A good quality radio microphone is ideal, as you can almost forget you are wearing it, but be warned that decent ones are very expensive.

Don't bother with cheap radio microphones as they are not worth the hassle of the likely occurrence of being interrupted every few minutes during your performance with a blaring request through the speakers that someone is taking a taxi to Walthamstow.

If you use a hand-held cabled microphone, be aware of the cable, and the need to hold the microphone consistently at a distance of around 4 inches from your mouth. Any closer and you'll get pops and booming, and any further away and you'll increase the likelihood of feedback as the sound technician struggles to get enough volume.



Bear in mind that a hand held mic will take up one of your hands to hold it, which will not be desirable for many types of performance. A tie-clip mic, also called a lapel or lavalier microphone will be more suited to most performance styles as it frees up both hands. Alternatively, some performers like a headset style of microphone as pictured here on the right.



A basic P.A. system consists of a microphone, a mixer to control the level, an amplifier and some speakers. The music equipment such as CD or mini-disc connects to the mixer too. You don't need anything too fancy, even for larger venues, and many places will already have suitable equipment already installed and available.

Try and get someone you trust (and preferably who has experience) to regularly operate the sound, as there is no substitute for someone who is familiar with your routines. They will know the quiet and loud parts of your act, when to turn the microphone off and on, and when to cue the music, which is a great help.

If you do play in a venue where the 'house' (on-site) technicians control the sound and lights for you, remember to prime them as to what to do, and make sure they understand! Also, don't forget to thank them for their work, remember, they have the ability to make you look great (or not), so acknowledge their efforts. You will find that given respect and appreciation, most technicians will go out of their way to make sure you look and sound great!

Having mentioned CD's, through experience we would say that CD's are better than cassettes for a magic show because of their better quality and instant access, but even better than CD's are Mini-discs. Why? Because they still have the instant access and great quality, but unlike CD's they are not prone to skipping.

I watched a professional magician perform in a high profile venue in Las Vegas recently, and as he was trying to perform a serious routine, to equally dramatic music, the CD starting skipping, and the whole effect was wrecked!

The magician was noticeably upset; he did manage to recover by starting the routine again from the beginning, but I'm sure that the sound man limped home that day with two broken knee caps. There is no excuse for poor sound when you have a *professional* technician. They have a responsibility to make sure the equipment is well maintained.

We've mentioned the way you look on stage, and a significant factor that can contribute to this is lighting...



Lighting plays an important role in any size show, even in a small room. That is to say, lighting in terms of how light falls, rather than simply the use of additional lights. In larger venues, stage lighting is always provided anyway, and in such cases, it is vital that the lighting designer and operator understand the implications of how they light you, and the stage area.

Basically, the main principle is that you want to be able to control, by the use of lighting, what the audience sees (and what they don't see) at any give point in your show. In a small room you won't have much control over the lighting, but if the lights fall in such a way as to expose invisible thread for example, either they need to be redirected, turned off, or you might need to move to another part of the room for the show.

Lighting is also used in theatres and larger venues to enhance the visual interest for the audience. Coloured lights, varying brightness levels, and different types of lights can all contribute to making you look good on stage.

Generally you should not have to worry too much about the creative part of lighting, other than to ensure that secrets are not exposed by inappropriate use of it. Don't take this for granted as we have even on occasion seen National TV shows where the lighting has revealed the secret of a trick, and the director really should have known better.

Associated with lighting is smoke, as it is often used to enhance the lighting. Smoke, properly supervised and controlled can be used to great effect. If it's managed badly, you might disappear from view on stage or cause a fire alarm to go off in the middle of your act.



There are four main types of smoke (and you thought smoke was just smoke). Firstly, there is smoke that produces a haze or mist over the entire stage. It is a very fine smoke, and can often only be detected when lights shone on it.

This is the most common type these days, and virtually every musical group uses it.

Sometimes this type of smoke is created from a cracked oil machine (which are well known for leaving a thin film of oil over everything on stage) or more commonly now, a water or liquid based substance that is heated up in a small unit.

The second type of smoke is the type of smoke that can be clearly seen in the air, even without the benefit of the lights hitting it. This type of smoke is sometimes used in short blasts for effect, or pumped out in high volumes by magicians to disguise a scene change or a secret action. On other occasions it is used to simulate a smoky room such as a nightclub, or simply for dramatic effect.

The third type of smoke effect is dry ice. This is frozen carbon dioxide (CO<sub>2</sub>) that is heated to produce a low level fog that stays low and thick, as it is heavier than air. This is typically used in dreamy sequences to soft music, where a waterfall of smoke is needed, or again, for dramatic effect.



The effect is created by dropping a lump of frozen CO<sub>2</sub>, called dry ice, into boiling water. Dry ice is kept frozen at an extremely low temperature so it's very dangerous to touch it with bare skin. It has the unusual property of turning straight from a solid to a gas without going through a liquid state.

Lastly, there are pyrotechnics. These are small canisters that are remotely fired by an off stage operator to produce anything from a plume of smoke to a shower of sparks, depending on the desired effect. They look great, but they are only to be set up and operated by qualified personnel for obvious reasons. They are really a type of firework, and used sparingly they can add to the moment of a dramatic production, or to the finale of a show.



Okay, we know that males generally don't like wearing make up (although these days it's becoming more difficult to tell who is male and female) but for any stage show you *need* make-up.

Unfortunately stage lights have a tendency to make you look washed out or ghostly, and that's not desirable for a magician. The other factor is that under the hot lights, you will naturally perspire (okay, we admit it, you'll sweat buckets), and this makes your skin shine, which is also undesirable.

If you are not familiar with applying make-up (let's face it most men are not) then you need help. The aim is to accentuate your features and it is a specialised skill. If you are short of advice, buy a book on stage make-up and get a trusted friend to learn the basics.

Bear in mind that whoever eventually does your make-up, will need to be made aware that it's a very different technique to the regular make-up that women normally wear.

So we've covered in this section the basic requirements for putting a show together. This should give you some food for thought over the coming weeks. We'll be covering the important aspects of your show in much more detail as the course progresses, so don't worry too much if it seems like a lot to take in at this stage.

That's it for this module. In the next instalment, we'll be getting to grips with promoting your shows, with numerous techniques that most magicians have no idea about. Once again, you will have a real edge over your competition!

We'll also review some further ideas on developing originality to make you stand out from the crowd, and we'll disclose some very special mind-blowing marketing techniques that are sure to get you excited about promoting your business effectively.

Also, look out for the video instruction which will reveal some classics of magic – you'll be amazing others with these tricks in no time! Until next time, keep practising and performing...

P.S. Don't forget to review and apply the action tasks on the next page.

# ACTION TASKS

## MODULE 4

1. Determine a comedy style I will be comfortable with, and think of ways the style might come through in my magic.
- 

2. Reread the one-liners section, and select two each week for the next 4 weeks to learn, memorise, and use.
- 

3. Think about my background, and write down all my interests and hobbies that I might incorporate into theming my shows.
- 

4. Practice what I might say when choosing volunteers from the audience until I am comfortable with the process.
- 

5. Evaluate on a scale of 1 to 10 how well I perform the tricks I have been provided with thus far. Incorporate the most familiar into a basic routine, with a beginning, middle, and end.
- 

6. Over the next four weeks, study comedians to identify and learn timing techniques, as well as the advanced use of pitch, pace and power.

## Video Tutorials with Module Four

### One from three

This is a good trick for a sales related event, perhaps after a corporate dinner. Note that the trick does not stand repetition. Say something like, "Thanks for inviting me. Now I know that you make these objects here on the table - this widget, this thingy, and this other whatsit! I've never met you before Sir, but which one is your best seller?" Of course, you then reveal the prediction, whatever they say.

### Crayon Choice

Here is a nice patter line for this trick: "In Russia, they started to investigate psychic phenomena, and some of the scientists were badly fooled by magicians. Let's do an experiment today. Here we have four coloured objects, red, green, yellow, and blue. I'm going to turn around, and now please place one of these colours into my fingertips." As you turn around and face the audience, that's the moment when you scrape a little colour onto your thumb."

If you work with a partner or accomplice, you can create a nice add-on to this effect. With your back to the audience, you ask another spectator to take one of the remaining colours, and repeat this process for all the remaining colours, so you have three spectators all with crayons hidden from the view of the magician. Note that you must know approximately where the spectators with the crayons are seated.

You have arranged a pre-selected order of the colours with your accomplice. For example, red, yellow, green, blue. Your accomplice then signals to you where each crayon is, in the order of spectators 1,2, and 3. The sequence of the colours ALWAYS stays the same,

Say, "Now, I know that out here, there are three people with different colours." At this point the confederate signals to you where the first *available* colour is in the audience, in position one, two or three. You work out the signals with them beforehand, but it can be something as simple as hand movements to represent *position* one, two or three.

### Amazing Word Prediction

Otherwise known as the centre tear, this trick can be performed anywhere. The first thing about this trick that is important is, before you take out the piece of paper you say to the spectator, "In a moment, I'm going to ask you to think of a word. It needs to be fairly short. Sometimes people's minds tend to flit between all sorts of words, and so I have drawn a circle of concentration."

That piece of preamble gets over any suspicion of the circle.

Pre-fold the paper in halves, to aid the spectator in understanding how to fold it properly.

Have an ashtray, with an insulated pad underneath to take the heat away, because you are going to burn the paper over it. Be prepared with a box of matches, and with several squares of paper with the circles drawn on them, already in the ashtray. You will use one of these pieces of paper.

Once you have talked about the circle of concentration, you point to the pieces of paper and invite the spectator to take one of the pieces. Say, “print your word *inside* the circle of concentration, and I want you to *print* it, because it will make it clearer in your mind.” This is a very helpful point, because you know that you will be then able to read their writing!

Invite the spectator to fold the paper. Ask if they have done that. Ask them to fold it again in half. Take the piece of paper, and immediately hold it above your head. Say, “I cannot possibly know what this word is, can I? Now, concentrate on your word. Is it clearly in mind? Right, well we don’t need this paper anymore.” As you say this, casually tear the paper up. Sprinkle the torn pieces into the ashtray. In the same movement, turn away from the spectator and say, “now, pick up the matches and set light to the paper in the ashtray.”

With your back turned, you have ample opportunity to read the word within the circle, whilst the attention of the audience is focused on the flames.

Say, “now concentrate on your word, and look into the flames, imagining the word rising up into the flames.” You get the idea, you then of course reveal the word.

### **Cut and restored rope**

Although this wasn’t done in the video, it is important to hold your hands so that the audience views the *front* of your hand when you roll the rope around your hand. This is so that the audience has a restricted view of this process – you don’t want them to see that the knot is not on the rope as you wind it around your hand.

An alternative to the wand is to use a little glitter. Say, “now as I roll this rope up, I need some special magical dust.” You reach inside your pocket, dump the knot, bring out the glitter and sprinkle a little over the fist that holds the rope. As a joke, you could say, “I need to be careful not to use too much, as I might get tinsellitus!”

One other point to note is that when you make the knot in the middle, it sometimes help to trim the stub ends a bit, as they sometimes stick out a little too much if the knot is large.

## Vanishing Glass

Paul uses a form of this trick in some of his shows. In his version however, the glass is lifted off the tray and placed on to his hand. It takes a bit more making, but it's worth the effort, as it makes it more powerful.

As usual, the assistant enters with a small tray, with the cloth and the glass on the tray. The magician picks up the glass, and slightly afterwards, picks up the cloth by the corner. He returns the glass to the tray, covers it, and vanishes.

So how does Paul manage to stand the glass on the palm of his hand? First of all the tray has a strong magnet in it. The lightweight plastic beaker (or glass) has a circle of metal in the bottom of it. This means it can be picked up easily (it's not on the magnet when it is brought in), but it will stay on the tray when needed (when placed back on the tray)!

In Paul's cloth, the gimmick is made of wire rather than cardboard, with a clever form of the glass. This required some experimentation to get the exact shape needed, but it means that with the cloth over the wire frame, it really does look as though the entire glass is still there beneath the cloth.

## Crushed!

Paul says that if ever there is a trick that relies on rhythm, then this is it. Note how the performer suddenly speeded up when performing the trick, at the moment the secret was being performed! That sudden dash away to the back of the table suddenly took the viewers eye away from where they should be looking, so that could have been done better! Note that point! *The timing is critical.*

Another tip is to place the napkin down flat on the table and roll the glass over the napkin. If you then twist the top, it should stay on.

The audience attention should ALWAYS be on the coin.

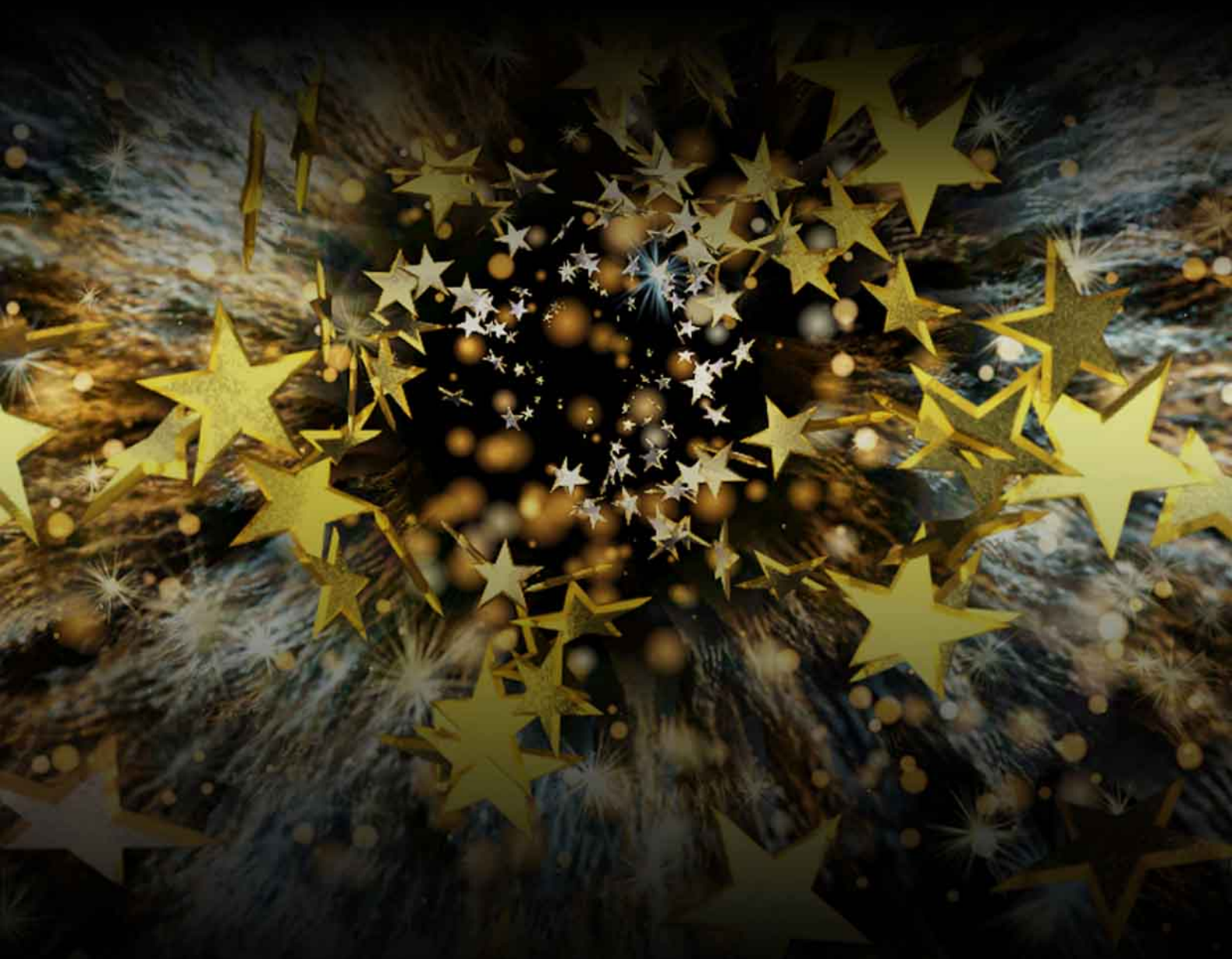
The first time you pretend to penetrate the table, take the glass and napkin as one, lift it up, and bring it back towards the back of the table, approximately half way back between the back of the table and the position of the coin.

After you have repeated this, on the third time invite a spectator to help, saying, "perhaps you could turn the coin over, it might work better."

As the spectator moves their hand over towards the coin, THAT'S the moment when you drop the glass into your lap. This is the perfect time because the spectator is not only creating a large movement in FRONT of your hand, but they are helping to focus the attention of the rest of the audience on the coin.

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 5**

## **Contents – Module 5**

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**Now that you have reached a point** where you have a product, in this module we will consider in depth how to promote your shows in the most effective way possible.

The information in this module will be invaluable to you regardless of what types of show you want to perform, as it contains the real secrets to booking shows, and powerful sales letters that you are free to use in your own marketing.

Without further ado, let's start helping you make some money...

## **How to Book as Many Shows as You Like**

Why is it that some magicians seem to have a steady stream of bookings and make lots of money? Is it because they are better magicians? No! Is it because they are lucky? No! Is it because they've got friends in high places? No!

*So what is their secret?*

Marketing! It is because they have devised a marketing system, implemented it, and consistently worked at it. Once again, we come back to marketing!

What do we mean by a 'system'?

Basically, this refers to a step-by-step process that will *consistently* bring results. By results we mean bookings for shows. It's important to realise that a system doesn't just happen in a flash of inspiration whilst you are lying in bed one night. To the contrary it takes hard work, trying different approaches, persistence, and refinement until it has proven to work consistently well.

A system is also useless if it's not implemented. For example, you might read the system we recommend in this course, think to yourself 'what a marvellous idea' and then promptly ignore it, and do it your own way.

Then too, a system is only useful if it is repeated over and over, yes you have to stick with it. What point is there in using a system once or twice to bring in a few shows, and then never using the system again? Frankly, that is insane, it's just like throwing money down the drain! But you would be amazed how often that happens amongst entertainers!

Take a parallel viewpoint. In books about fundraising for charities, one such book says that the best and cheapest way to get money is to ASK for it. It goes on to emphasise that you need to KEEP ASKING! They hold up as a classic example, the church collection, where every week, the same people keep getting asked for the same thing. Look at the wealth of the churches – the system works!

So with that background in mind, let's review our system which has been extensively honed by expert marketers and magicians over the years. Although most magicians are not aware of this system, that's good news for you, and the crucial thing is - it works!

**Step One:** *Identify the features and benefits of YOUR show(s).*

This step will take some thought, but it will be well worth it. You need to examine your magic shows, and determine what the features are.

For example, features of a show could include such things as producing various animals, predicting thought of words of some audience members, doing some skilful card routines, making balloon animals, and comedy. Obviously these are just examples - your show will have an individual list of features according to what you do.

Once you have identified the features, you need to assign a benefit (or possibly multiple benefits) to each feature. The benefits can be determined by saying to yourself, "how will the audience benefit from the feature?"



For example, if you make balloon animals, the benefits might be seeing the delight on children's faces, making a child's favourite animal, and free gifts for members of the audience!

If the feature is comedy, the benefits might be making the audience laugh, clap, enjoy themselves, and so on. Can you see the important difference between features and benefits?

The reason for this distinction is simple, but incredibly important. In fact, a lack of understanding about this is probably the main reason why many people fail at marketing and advertising, regardless of the industry.

The natural tendency for most people is to list the *features* of a product or service, whatever that might be, and exclude (albeit unwittingly) the *benefits*.

For example:

*“The vehicle includes a 3 year warranty”*

*“Contains 100% real fruit juice”*

*“Made with our unique patented material”*

These are all features, but they are meaningless to the customer without a corresponding benefit.

Compare those examples with the following:



“The vehicle includes a three year warranty for complete peace of mind. You’ll never have to worry about a breakdown again.”

“Contains 100% fruit juice, to rejuvenate your entire body, and help keep colds at bay.”



“Coated with our unique patented material, which is proven to last 10 times longer than any other similar product.”

Which examples do you think are more likely to generate a better response? The answer should be obvious to you, but the surprising thing is that very few people adhere to this crucial, fundamental rule of marketing. But you will, won't you?

Now let's apply this concept to magic. As an example, instead of simply saying “**Magic Mark will float your child in the air**”, it would be far more effective to say:

***“Magic Mark will float your child in the air, which means they will have an unforgettable experience, and it will probably be their best birthday party ever!”***

Again, examining this example, to say that you float the birthday child in the air is a feature. It's a good feature, but what does it **mean** for them, or the person who booked you? Your advertising should never elicit the response, “so what?”

Associated with this point of focusing on features rather than benefits, remember that most people look at advertising subconsciously thinking 'what's in it for me'? Everyone does it! If there doesn't appear to be anything in it for them, they will usually not be interested. Selfish lot aren't we?

Let's put it another way - if you have a conversation with someone who just talks about themselves, their accomplishments and so on, you would get bored pretty quickly unless they were someone who you really admired. However, if someone takes an interest in YOU, asking about *your* life, what *you* desire, and if there is anything they can do for *you*, you will naturally find yourself drawn to that person.

Applying this reasoning to marketing your magic, it is essential to identify how you can *help* someone, rather than try and force a sale. So remember:

## ***Help, Not Sell***

How do you help a person in this setting? By letting them know the **benefits** of your show! Once they realise 'what's it in for them' as it were, they will be more inclined to consider your offer.

Let's move onto the next step now:

### ***Step 2: Make Your Offer Better than the Competition***

Did you realise that your competitors can be very helpful to you? How? Quite simply, you have a useful advantage of being able to examine their promotional materials and then to make yours better!

And just in case you have a pang of conscience about doing this, remember you are in business, and you mean business! Whether you like it or not, it's a competitive world, and you need to survive in it. The great thing is that with this course you are already infinitely better equipped than anyone else.

So go ahead, take a close look at every competitor you can find, especially those in your area. Look on the internet, in the local directory, in yellow pages, and so on. Review *what* your competitors offer, *how* they offer it, and the prices they charge. You'll be glad you did.

When you browse through the ads, brochures etc that you find, we guarantee you that most of them will focus on features rather than benefits! It's nice to feel a bit smug about knowing their whopper of a mistake, isn't it! But if national advertising companies fall into that trap, you can hardly blame the humble magician who develops their own advertising with little or no experience.

Actually, it makes us cringe at how many business cards and adverts that offer 'Magic for all occasions.' What is that all about? Where is the benefit statement? 'Magic for all occasions' is like saying 'my show is so general that I can't categorise it, so it's impersonal, and ends up being a carbon copy for each type of audience!'

Now, you of course will never use such a general statement in your promotions. You will convince the prospective client that your offer is vastly superior to your competition, won't you?!

The general idea of being able to offer magic for all occasions isn't a bad thing in itself of course. It's just the way it comes across, and the fact that the phrase has been vastly overused. A great alternative would be to say that the magic is customised, but we'll discuss more about the specifics of this later.

### **Step Three – Create a Magic Mission Statement**

A few years ago, a few companies started to publicise what is now commonly known as a 'mission statement.' The idea of this was to summarise in just a sentence or two what the company aims to provide, and sometimes include a longer term objective. For example, British Airways mission statement used to be (it may have changed more recently) was: 'To be the undisputed world leader in world travel.'

Most companies have since jumped on the mission statement bandwagon as it seemed a fashionable thing to do, but for you, the basic concept of summarising what you offer is still a very valid and useful exercise.

By devising a kind of mission statement, you will have clearly in mind how to promote your shows. Your magic mission statement can help you to write a suitable advert that will attract the right people. The mission statement, and subsequently the advert should enable a prospective client to quickly understand the type of entertainment you provide, the type of audience you can perform for, and of course the benefits of your show.

Normally, a mission statement starts off as a long list of items, which you have to narrow down. The same is true with you, so ignore minor elements, focus on the main points that you think are the most useful to promote, and aim for just a sentence or two at the most.

You should have ended up with a punchy, power packed statement that will serve you well. It might be something like:

***‘Personalised close-up magic that’s so funny,  
you’ll be laughing for days!’***

Now that is just an example that we made up, so please don’t just use it automatically. You *must* develop your *own* statement that fits your personality, and style. Thinking about the above example, be aware of course that close-up magic is a phrase that magicians commonly use, but the public may not be familiar with what it means. So it might be better to say, for example:

***Personalised magic performed right under your nose.***

Another example might be:

***‘A customised magic show so astonishing,  
you won’t want it to end!’***

What kind of things should influence your development of a magic mission statement? Think about what makes you better than others, and how that benefits the audience. Think about what you provide that others don't and how that benefits the audience. You might also like to include a common problem faced by event organisers, along with how your show solves that challenge. For example:

***'A one-stop solution for Corporate entertainment.'***

The problem you solve in this example is to provide a one stop resource for corporate event planners.

Once you have thought through your own mission statement and honed it as much as you can, *use it* whenever you can. When someone says, "What do you do? - guess what you say? Yes, you state the essence of whatever *your* magic mission statement is. For example, "I provide personalised close-up magic that's so funny you'll be laughing for days."

What do you put on your business cards? You guessed it! What do you put on your letterhead? You guessed it! Your magic mission statement will be a powerful tool for you to use whenever you can. Are you happy with this powerful discovery? You should be, because it is yet another valuable method that can give you a competitive edge.

#### **Step Four – *Promote Promote Promote!***

Without this last step, the previous three items will be pretty pointless, because if no one knows what you offer, no one can decide to hire you! It's the opinion of many successful magicians (and ourselves) that direct mail is a key method of promotion, as it brings results consistently.

If you are not familiar with the term direct mail, it is defined as it sounds, namely sending a sales letter to someone directly through the postal system.



It's not the purpose of this course to provide an in depth analysis of this type of marketing, but rather than you having to wade through volumes of waffly books on the subject, we have provided some very useful tips to help you succeed if you plan to use this kind of promotion.

Please don't take these points lightly as they could literally save you thousands in doing it the wrong way. So here are the tips:

1. Long letters are better than short. In the marketing world they use the term 'copy' to describe the selling text of the letter, and experts in the industry unanimously agree that long copy sells, providing the layout is properly set out. Don't be worried about your letter being too long (within reason). The important thing is to make it interesting and to hold the interest of the reader throughout.
2. Use bullet points in the text to break it up, and ensure you use a clear, easy to read font, with line spacing slightly larger than normal, such as the text you are reading now. Use subheadings liberally, as well as powerful mini 'statements' that will be glanced at when the person firsts browses your letter.
3. The headline is the key to drawing the reader in. Admittedly, it is becoming increasingly difficult to hold the attention of a reader because they are so bombarded with advertising, but you can do it. The all important key here is that the headline needs to raise a question or statement that arouses curiosity. "What would you say to....?" "How it's possible to...." "Unlock the potential of your....." "10 ways to....." and so on. You have just a few seconds of someone's attention to grab them and keep them reading, so consider the headline very carefully. A commonly used technique with a headline is to raise a common problem that you later provide the solution to.
4. The sub-heading needs to immediately convey how the reader can benefit from the subject in the headline, or expand on the benefit. Again, you still need to keep the attention of the reader, they are not convinced yet!

5. Use testimonials liberally. Testimonials are incredibly powerful, they provide instant credibility, and assurance that you are who you say you are, and that you provide a great show. If you are completely new to magic then you won't have any testimonials, so what can you do? Why not ask some friends, family, colleagues, and club members to provide some testimonials? Here is a classic example of this. In the early days, a testimonial from '*N.D. of Denham, UK*' looked very good on Paul's letters, and it was actually Paul's mother! Why not get a friend after the show to ask people what they thought of the show? You can use that as the basis of a sales letter.

Even if these people know you, they can still provide some useful feedback that you can use as testimonials (as long as they are positive). Please don't invent or make testimonials up, you will be found out sooner or later, and you will lose your credibility.

6. Always include a 'P.S.' at the end of your letter. Why? Because strangely enough, when people open a letter, for some reason most people browse through the letter and glance at the P.S. before they read it! You can include a special benefit, promotional offer, or some other call to action to encourage the reader to find out more.
7. Ask for the order! Yes, don't beat around the bush, because people *expect* you to ask them, they are just *waiting* for it. Don't try and hide the fact you are selling something, just be bold and ask! Human nature being what it is, if you don't instruct readers for them to 'call you today' or 'act now,' or some other clear instruction of how to proceed, then guess what they will do? Absolutely nothing!
8. Create a perception that your services are costly, and then immediately crush that perception with a great offer that will seem too good to pass up! That's not to say you should undercut your competitors, indeed, don't try to be the *cheapest* because someone will always undercut **you** in a price war. However, remember the *principle* to build up an expectation of a high price, then leave the prospective client pleasantly surprised.

9. Provide your contact details in as many different formats as you can. People are all different, and some people prefer to use the telephone, others fax, others e-mail, still others regular mail, and so on. Give customers all the options to make it easy for them to respond in the method of their choice.
10. Try and write in an informal, easy to follow style as if you are having a conversation with the reader. Avoid the opposite, which is a formal, stuffy, wordy, corporate style of letter that will come across as aloof and distant.
11. Wherever possible, hand write addresses, and stick a stamp on rather than using a franking machine. Bear in mind that most people sort their mail over a waste paper bin, so your first challenge is to get the letter opened and read. Many people will see an envelope with a typed label on it and a second class stamp, and immediately bin it as it is most likely a mail-shot. White envelopes generally work best.
12. Think about what types of letters people most like to receive. Normally it's personal, hand written letters from friends. Whilst hand writing letters is not practical, you are usually better off using a layout that looks like a letter rather than a glossy sales brochure.
13. Bear in mind regional differences with direct mail. For example, in some countries a brief 'teaser' message on the outside of the envelope can encourage the reader to open it, whereas in some other areas, it might put people off opening it. Think about how you react to different types of mail as a guide. If you plan to hand write your addressing, you could write on the back, 'A letter from John Simpson.' Arouses curiosity – do I know this person?
14. Bulky enclosures, whilst expensive can produce very good results, as most people are intrigued to find out what is in the envelope, and once the envelope is opened, are more inclined to read your message. A little imagination is all that is needed.

15. Give specific instructions as to what action you want the reader to take, and make it easy for them. For example, if you only give a fax number to return a booking form, you will lose out on those who do not have access to a fax machine. Common sense, but often overlooked. As stated earlier, give as many reply options as possible.

16. A small picture of yourself at the top of the page usually works well to introduce a human element to your mailing. It's a psychological fact that readers don't like to throw away a page that has a picture of someone on it! Also, it aids the reader in relating to you as they read.

So that's the theory, how about an example?

You may use the following letter yourself to book kid's themed shows at schools. All you need is to find out the names of the head teachers and the addresses of the schools, which is well within your capability – just refer to your local directories.

Whatever your feeling about performing for children, you must read the letter and take note of it, even if you don't plan to do kids shows. You can still apply the same principles, and it is actually very important that you do carefully note the main points.

Also, don't worry about the details of HOW to put together these kinds of shows. The next module will cover everything you need to know about performing magic for kids, including a section devoted to devising themed magic shows, a VERY profitable field to be in.

The letter is on the next page...

# **Urgent Information For School Headmaster/Headmistress**

## **Regarding Assembly Programmes**

June 23<sup>rd</sup> 2003

10:20a.m.

Dear Mr Clarke,



**Have you been frustrated at how difficult it is to provide high quality assembly programmes?** Most teachers don't like preparing and presenting assemblies, and it seems a continual struggle to come up with interesting ideas that hold the kids attention doesn't it? My own kids constantly tell me how they find assemblies boring!

It's not a new problem, but it's one that has been a cause of frustration to both teachers and students.....**until now**.....

My name is John Simpson, I'm the educational entertainer based locally in Surrey, and I have been working with teachers in the Guildford area to solve the problem of providing beneficial assembly programmes that kids will talk about not only through the day but for weeks and even months afterwards...

My discussions with teachers from various schools resulted in me creating a custom range of special assembly programmes that are not only fun to watch, but highly educational, featuring themes such as **'Say no to drugs', 'Make Friends and Keep Friends', and 'Preserve the Planet'**. As a professional in performing arts, these presentations are exciting to watch, and feature magic, story telling, and much more in a thoroughly absorbing presentation, whilst never losing sight of the integral educational message.

**Get these programmes for FREE!**

In a moment I would like to tell you how your school can benefit from these programmes without any cost to the school whatsoever, but before I tell you any more details, I would be grateful if you could note these comments from other schools that have benefited from my assembly programmes:

**“Simply Superb”**

“Thank you so much for your assembly presentation, it was simply superb.”

*Jonathan Haydon*

*St Peters Junior School*

**“You won us over”**

“I must admit, I was a little sceptical about how successful the program would be but within the first few minutes you won us over, and we were completely bowled over by your professionalism.”

*Kay Gardener*

*Wood Avenue Comprehensive*

**“...the kids were ‘buzzing’ all day”**

“Just wanted to express our appreciation for the presentation yesterday. You delivered far more than we expected, and the kids were buzzing all day, we couldn’t stop them talking about it.”

*Mary Dewson*

*Farnworth Infants School*

**“...loved every minute”**

“I popped into the staff room at break-time, and it was obvious from the teachers conversations that not only they but all the kids loved every minute of your show.”

*Kevin Elson*

*Welsbury School*

**“...when can you come again?”**

“John, your assembly programme was superb again, and a very valuable reminder about the dangers of drugs, when can you come again?”

*Francis Grantham*

*New Brunswick Junior*

As you can see, the programmes on offer are a valuable addition to the curriculum, and deal with **hot topics** that are surely of concern to every parent. The great thing is, students in attendance do not feel ‘preached at’ or intimidated because the presentation is always fun, entertaining, and enjoyable. Many teachers comment that they have been able to schedule follow up lessons in the classroom where students open up and communicate about issues they might have otherwise mentioned.

## **How can your school benefit?**

All you need to do initially is select a programme from the following three currently available:

### **SAY NO TO DRUGS!**

**This 40 minute programme benefits students by highlighting the following:**

- ✓ The dangers of drugs are explained by a visually powerful effect that will long be remembered. Students won’t want to go anywhere near drugs after this!
- ✓ Using some amazing magic effects, students learn how drugs can change a person, from being happy and outgoing to introverted and depressed. Students will note and be moved by the stark contrast.
- ✓ How to say no, and overcoming peer pressure. This part will leave a lasting impression and make it much easier for kids to say ‘no’ and mean it!
- ✓ One of the damaging side effects of stealing and spending money to fund a drugs habit is brought home with an unforgettable ‘money vanish’ illusion. Students talk about this one for a long time afterwards, and no doubt the valuable lesson will be ingrained.
- ✓ By means of a clever magic principle, students discover that staying free from drugs means a much happier way of life.

Note that although this is obviously a serious subject, humour is used widely to drive the points home, and it is always in good taste. Many teachers remark how well this sensitive subject is handled – it’s entertaining and ‘easy to digest’, yet educational at the same time.

### **‘MAKE FRIENDS AND KEEP FRIENDS’**

This 40 minute programme benefits the students by highlighting the following:

- ✓ Point 1
- ✓ Point 2
- ✓ Point 3
- ✓ Point 4
- ✓ Point 5

### **‘PRESERVE THE PLANET’**

This 45 minute programme benefits the students by highlighting the following:

- ✓ Point 1
- ✓ Point 2
- ✓ Point 3
- ✓ Point 4
- ✓ Point 5

As you can see, these programmes cover a wide range of issues, and they are all currently in **high demand** across the county. Don’t miss out on the opportunity to sample one of the programmes during the months of September through November, when I’ll be visiting schools in your area.

### **Affordable but Valuable**

Well, I’m sure you want to know how much it’s going to cost, am I right? By the way, before I mention the price, bear in mind that the presentation works best when given to a year group at a time, as this gives me the opportunity to tailor the presentation to a specific age group, which means an audience of around 100-150 pupils.

As you know, many travelling school theatre groups charge up to £4 per pupil which means the cost per year group is around £600, plus expenses. You’ll be relieved to know that the cost of my programme is just £125 inclusive for a year group of up to 300 students, so it is **easily affordable** for most schools!



However, I realise that some schools have extremely tight budgets, and so I have come up with a scheme which works well for many schools.

If you prefer, I can supply a print ready form for pupils to take home which seeks the parents permission to attend this special presentation. Parents appreciate this communication, and on the same form, a note suggests a voluntary contribution of **£1 per student** to cover the costs of staging the presentation. When parents see the educational and fun nature of the programme, with a few details of how their child will benefit, they are generally only too happy to contribute towards the special assembly.

### **Schedule Further Assemblies on the Same Day for Less!**

Awhile ago, several schools asked if I could perform the same presentation to different age groups on the same day. I agreed, and word of mouth quickly spread this idea to other schools, so I have officially decided to offer a special package as follows:

Book One assembly for £125, a second for £100, and any subsequent ones on the same day for just £90 more per assembly! You may decide for example that you would like three year groups to benefit, in which case the cost would be just £315 for all three, or just over £100 per year group!

The choice is entirely yours as to how many assemblies you wish to schedule, and how you wish to fund the programme, but I would encourage you to book as soon as possible, as **demand is always high**, and I have to take schools on a **first-come, first-served** basis. Bear in mind that this letter is being sent to around 140 schools, many of whom have already benefited from one of my other programmes last year.

### **100% No Quibble Money Back Guarantee**

Whilst it is rare for a school entertainer to offer a guarantee, I am so confident that you will be thoroughly impressed with my presentation that I offer an unconditional money back guarantee if you are not satisfied. That said, if you have read the testimonials in this letter, you'll realise that you have **nothing to worry about** whatsoever. My reputation is first class, and I intend to keep it that way!

Remember, all the presentations tie in closely with curriculum subjects, so the educational value is very high. However, the kids will view it as a treat, a special occasion where they can laugh out loud, clap and cheer, and be taught in a fun, easy to understand way.

To ensure you get your preferred date, please **fax the enclosed form back to me today, or call me direct at 0800 345 6789. Alternatively you may email me at: [john@assemblymagic.com](mailto:john@assemblymagic.com)** Again, I must stress that places are limited, and you will need to act quickly to secure the date of your choice.

I look forward to hearing from you in the next day or so, and if you have any questions, I will be happy to answer them when you call.

Yours sincerely,

John Simpson

*The Educational Entertainer*

**P.S. SPECIAL OFFER:** If you call me before Friday 6<sup>th</sup> July to book one or more presentations, I will send you a voucher which will entitle you to **£40 off any future presentation** of your choice at the same school. That's a **1/3<sup>rd</sup> off** the normal low price! Remember, you must call by Friday 30<sup>th</sup> June to qualify.

P.P.S. Remember that this educational programme does not have to cost your school anything at all if funds are tight. The choice is yours.

## Analysing the Letter

Incidentally, it goes without saying (but I'll say it anyway) that you should not make any false claims in the letter. Also, where specific features and benefits are listed, you obviously need to insert details of your *own* show there.

Also, although the pricing was just an example, you may be thinking that it is not very much. Bear in mind that it adds up very quickly however with regular bookings, and the next year (or later in the year) if you did a good job you will have many repeat bookings.

Yes, it was a long letter, but do you remember what we said about long copy? It works! Let's just take a few moments now to analyse some of the key points of the letter, and review the reasons why certain things were included. That way, you can tailor the letter to your own situation whilst including the important points.

## Headline

Firstly, the headline 'Urgent information...' helps create a sense that the letter can't be put to one side, action is needed immediately. The date and time below this also add to the urgency – how often do you see someone put the time they wrote the letter?

By the way, be careful not to write (or type) the date and time in too far in advance of sending the letters. Ideally, you should insert the date and time as the day before the letter is due to be read. If the date appears too far back from the time when the letter is read, the urgency will be lost.

Next, note that if at all possible you should start the letter with the name of the person you are writing to, in other words, try and find out the specific name of the head teacher. It is far more likely to be read if you address it to a specific, named person.

## **Gain Common Ground**

In the first paragraph you try and gain common ground with the reader by sympathising with them about a common problem they face. Subconsciously the reader is already agreeing with what you say, which is a good thing.

You probably noticed too that the letter referred to meetings with teachers in the area. Now, you won't have done this yet, but I urge you to make contact with a teacher or two through friends, family or acquaintances to confirm what types of subjects are valuable for assembly programmes.

For example, in your vicinity, drugs may not be a widespread problem, but something else will be, so find out what the local issues are. As well as sounding more authoritative, your letter will carry far more weight if you are able to quote the fact that you have had discussions with local teachers.

Next, you briefly state the nature and type of presentations that you do so that the teacher can see that you are providing educational content. Otherwise, they may be quick to dismiss it as 'just another children's entertainer,' which you are not.

## **Confirm Your Credentials**

Also, establish your own credentials by stating that you are a local(ish) resident, if you have kids yourself you can include that, and generally put the reader at ease by being open and honest about yourself. You want them to be drawn to you, even through the pages of a letter.

Note too that the style of the letter generally, whilst fairly conversational, is not overly simplistic. In this case, you know that the reader will be well educated, so try to use words and phrases that are familiar to a professional person. For example, our letter refers to 'performing arts', a term that teachers commonly use themselves.

At this point, we included a reference to the fact that the school can get the programme for free, but they have to read on to find out how. It's a kind of 'tease', which encourages them to continue reading.

### Testimonials are Vital

Then, we 'hit' them with the testimonials. One of the most important parts of your letter, it's our belief that you can't include too many testimonials. Why? A testimonial is someone else recommending you, rather than you recommending you, so it is infinitely more powerful, it carries far more weight. Testimonials are third party credibility for you, and people are influenced by them, no question about it.

The problem if you are new to this of course is that you won't have any testimonials. How do you overcome that? Why not perform a few shows for free? Not only will this give you valuable experience without as much pressure as a paid show, but you can also ask for testimonials as a condition of doing the show (as long as they *are* genuinely happy of course).

But always, always include testimonials in any letter like this, view it as a rule. The way the testimonials in this letter are presented is also worth noting. Did you notice how a phrase is picked out of the main comment and highlighted in bold? This is so that if someone scans the letter (as they often do), the key phrases, all of which are very positive, will stand out clearly.

You may not know that outside theatres, where you see phrases from critics written in large type, the producers of the show frequently only take a little positive comment or phrase from the review, even from press reviews that were quite critical! We are not suggesting you are dishonest, but if someone said good and bad things about your show, you don't need to mention the bad!

A New York theatre producer who was fed up of the newspaper critic's narrow mindedness came up with a clever idea. He wrote down the names of the critics that annoyed him, and from the phone directory he found people with the same names, and went and got positive testimonials from them!

Whilst some might say this was dishonest, if you think about it, he did nothing wrong. The people he contacted were real people, who genuinely enjoyed the show, a refreshing change from the somewhat jaded critics!

An English comedian went on the Ed Sullivan show, which at the time was the top TV show in the USA. Ed Sullivan was the rather dour host. The comedian went down so badly that Ed actually walked on in the middle of this guys act and stopped him! The distraught comedian phoned a friend in the UK who consoled him and said, “don’t worry, let me deal with it.”

The subsequent press release in the UK said, “Comedian Stopped the Show!” The comedian came back to the UK, and found himself a star! Testimonials really do matter, and often you can find a way of using them to the best effect!

Getting back to the plot of analysing the letter, further reasons why the school should book the magician are stated. We drove the point home that the programme is **educational and entertaining**.

A brief mention about the availability of the programme is made to plant the thought that early booking is recommended, and then we move onto price.

### **Build it Up, Then Tear it Down**

As recommended in the tips earlier, we built up an expectation of a high price and then shattered it with the real price which then seems like a bargain by comparison.

We then gave a further incentive for a reduced the price, whilst promoting the fact that a number of shows are possible at the same school, on the same day. This is obviously advantageous to you, especially if you have to travel some distance to the school. Three shows on one day is obviously much better than just one!

### **The Guarantee**

Why include a guarantee? Because it works!

This is another item that must *a/ways* be included, as a rule. Guarantees take away the niggling doubts that tend to linger in the back of the readers minds. “But what if this, that or the other....?”

Guarantees virtually remove those doubts, and as long as your show is good enough, you don’t need to worry about being inundated with claims for refunds! It simply doesn’t happen. You shouldn’t have *any* claims if you act professionally, treat people respectfully, and present an adequate show. The reality is that most people forget about the guarantee after the event anyway!

As we come to the end of the letter, we see a definite ‘call to action.’ This is the ‘what do I need to do now’ part. It’s crucially important to direct the reader to a simple, specific action, and this instance the call to action is to ask them to contact you to arrange a date for a presentation.

Note also that various methods of replying were offered, in order to make the process as painless as possible – freephone., fax or email. That’s important because the more ‘barriers’ you can remove to the reader replying the better. As we said before, make it easy for them!

### **Don’t forget the P.S!**

Finally, the all important P.S. As we said, the P.S. will virtually *a/ways* get read, so make sure you put something good in it! In our letter we chose to give a further offer that would be ‘too good to miss,’ by offering a sizeable discount on a future show. You might choose to offer free information, to include a special bonus illusion to the show that you would not normally add, or some other powerful incentive to make the call or take action, there and then.

Another aspect to the P.S. we used was to state a deadline. This is another subtle way of prompting action as soon as possible. With a deadline, there is a further incentive to make the call. Without it, the letter could easily be placed in the ‘things to get around to one day’ pile, and you know what happens to *that* pile!

As a reminder too, take extra care to check your spelling and grammar when writing to schools, for obvious reasons. We would go so far as to say that you should get your letter read and checked by two other trusted friends for mistakes. Sometimes you can't see the mistakes in your own writing!

Incidentally, the fax reply form mentioned in the letter consists of a simple page that has check boxes, and a space to fill in the date, such as the example here. Note too that we have filled in the name and school already.

## **URGENT FAX REPLY FORM**

**Please fax to: (0800) 345 9876**

**Yes, I would like to book a date for one of your powerful assembly presentations.**

**Please present the following at our school:**

☐ **Say No to Drugs!**

☐ **Make Friends and Keep Friends!**

☐ **Preserve the Planet!**

**Name:** Mr A. Clarke

**School:** Victoria Secondary School, Guildford

**Preferred choice of date:**

**Number of presentations on same day**

**(second for £100, three or more for £90 each):**

**Approx number of students:**

**Approx age of students:**

**Thank you for your booking, we will contact you by return with full information to help you prepare, and get the most benefit for your students. Should you have any questions about the programme, please do not hesitate to contact me**



So that's covered the sales letter, all you need to do now is put it all into practice with your own shows! Incidentally, the same style of letter can be adapted quite easily for a whole host of other types of clients and shows. Just bear in mind the principles, and you should be able to devise suitable letters for all sorts of markets. Having said that, we will still be helping you target other specific audiences appropriately throughout the rest of the course, so you won't be on your own, but you'll note that we always follow the same basic principles whoever we are addressing with a direct sales letter.

As a note of caution, don't expect to be swamped with enquiries from any letters that you send out 'cold,' that is to people who you have not previously contacted. Even with the best sales letter in the world, you will only win over a small percentage of your target audience, so it is a bit of a numbers game. However, with a *consistent* approach, you can work it so that you have more than enough shows to keep you busy. Remember, at this stage of the game, you are starting to build your business, and the number of contacts will increase in years to come.

## The Follow Up

Should you or shouldn't you? Follow up, that is. In our experience, the answer is yes! It has been proven over and over that a simple follow on letter sent about a week later will produce more bookings, whatever the market. Why? Human nature being what it is, inevitably people need to be reminded and prompted.

It's quite likely that your first letter will be read, and considered to be a good idea; however, the recipient will have probably received many other letters on the same day, some of which would have taken a higher priority than yours. Maybe it was a letter from a worried parent, correspondence from the board of governors, a demand for payment from a supplier, and so on. Do you see how easy it is for your letter, albeit powerfully written, to get consigned to a much lower priority? That's why you must follow up! Again, we have taken the pain out of the process for you by supplying a letter that you can adapt as necessary, but that's basically ready to use.

**RESERVE AN ASSEMBLY PROGRAM BEFORE 10<sup>th</sup> JULY,  
AND WE'LL MAKE £40 DISSAPPEAR FROM A SECOND BOOKING!**

June 30<sup>th</sup> 2003

10:45a.m.

Dear Mr Clarke,

A few days ago I sent you a letter outlining the three assembly programs that are benefiting children in schools across the county. **Places are filling fast** for the September through November period, and I'm concerned that I haven't heard from you.

The presentations I offer have become widely respected as one of the most helpful ways to teach kids about issues that are foremost in their lives. What parent is not concerned about their child taking drugs for example? That's why the children in your school need to hear this programme. Trust me, parents *and* kids will go out of their way to thank you for it.

**Act Quickly To Secure your preferred date!**

Time is running out on the offer I made in my first letter to you. If you reserve just one or more presentations before Friday 10<sup>th</sup> July, you will receive a certificate that entitles you to a massive **1/3<sup>rd</sup> off a future presentation**, which you may use at any time.

Remember too, that the school funds don't need to be touched if your budget is very limited. We've found that parents are generally happy to contribute a pound or so, knowing that their child will receive **valuable training** on important issues. What's more, any surplus money collected will go into the school fund, so you may even find the school being better off if you choose to fund the important presentation that way!

Finally, don't forget that my presentations are all covered by a **100% money back guarantee** if you are not satisfied, so there is absolutely no risk on your part.

If you are still unsure, please take a look at some of the glowing testimonials I have received from other head teachers. Really, that should say it all.

All you need to do now is call, fax, or email me with your preferred choice of date, and your preferred choice of presentation, and I'll arrange the rest.

You can **fax the enclosed form back to me today, or call me direct at 0800 345 6789. Alternatively you may email me at: [john@assemblymagic.com](mailto:john@assemblymagic.com)**

I look forward to your call,

Yours sincerely,

John Simpson

The Educational Entertainer

**P.S. Don't miss out on the substantial reductions offered for a second and third programme on the same day. See the fax form for full details.**



So there you have a comprehensive example of a method for booking themed shows in schools. You may be wondering why so much emphasis has been put on these types of kids shows. Well, let's reveal a few things that may have escaped your notice so far. I think you may be quite surprised...

1. There are very few magicians doing kids shows in schools. Either they don't know how to approach it, don't want to approach it, or simply haven't thought of it. Whatever the reason, you have a huge, relatively untapped market ahead of you, and you usually have a team of assistants to help you control the children – teachers! That's a big plus!

2. School shows are performed in the morning, during the week. What other types of children's shows could you do at those times? So school shows enable you to use your time wisely, they won't conflict with other shows!
3. If you do perform themed kids' shows at schools, do you think there is a faint possibility that some of the kids in the audience will enjoy your show and beg their parents to have you along for their next birthday party? Of course!
4. Do you think some of the kids will have an interest in magic, and be interested in finding out more about it? You bet!

Taking those last two points in particular, you should be quite excited at the possibilities they represent. For example, do you remember in the letter addressed to the head teacher, you offered to provide a little form that the children take home to gain their parents approval to watch the presentation?

Guess what? On that little form, you ask for the parents name and address, and when you receive all the forms (probably hundreds of them), you instantly have a database of prospective customers for private kids magic shows in their own homes! Wow, now that's useful!

On the next page you'll see two sample forms that you can use, the first includes mention of a donation to cover the cost, whilst the second leaves it out.

Once you receive all the slips back (make sure you tell the school that you wish to keep them), you can of course send an offer to these parents at some time in the future, such as the letter that appears after the slips.

**IMPORTANT – PLEASE RESPOND IMMEDIATELY**

Dear Parent,

We have arranged for a special presentation to be held during assembly time on .....  
This presentation is on the theme 'Say no to Drugs' and it is curriculum based. It will be presented by a professional motivational speaker and entertainer, and features magic, laughter, and story-telling to provide the children with a memorable lesson, that will remind them about the dangers of drugs. As this is not a compulsory activity, we are writing as a courtesy to seek your permission for your child to attend. Also, to cover the expenses of staging this presentation, we are suggesting a contribution of just £2 per child. Again, this is not compulsory, but we would appreciate your support.

.....  
I do / do not\* wish for my child to attend the special assembly presentation.

\*Delete as appropriate.

I enclose a donation of ..... to help with expenses of staging the presentation.

Parents name..... Childs name.....

Address.....

Postcode..... Childs form/class.....

Signed..... Date.....

**IMPORTANT – PLEASE RESPOND IMMEDIATELY**

Dear Parent,

We have arranged for a special presentation to be held during assembly time on .....  
This presentation is on the theme 'Say no to Drugs' and it is curriculum based. It will be presented by a professional motivational speaker and entertainer, and features magic, laughter, and story-telling to provide the children with a memorable lesson, that will remind them about the dangers of drugs. As this is not a compulsory activity, we are writing as a courtesy to seek your permission for your child to attend. Please indicate your decision below, and return the form promptly, thank you.

.....  
I do / do not\* wish for my child to attend the special assembly presentation.

\*Delete as appropriate

Parents name..... Childs name.....

Address.....

Postcode..... Childs form/class.....

Signed..... Date.....

## How would you like your child to be the star of their own special birthday magic show?

Dear Mr and Mrs Jones,

Last month, your child, David attended a special assembly programme at school which I, John Simpson presented, and I'm sure David enjoyed it.

Knowing how difficult it is to get affordable and reliable children's entertainers that you can trust, I wanted to let you know that I am available for a limited number of birthday parties or children's shows throughout the year, in between my regular school shows.

Why book me? Quite simply, I have the unique experience and professionalism necessary to make your child's party simply **unforgettable**. You may have seen my advertisement in yellow pages which is now in it's fifth year, which for you means I am firmly established in the community as the first choice of entertainer by many parents.

Every show I do is customised for the child, and they literally become the star of the show. Imagine the joy on their face as they make items vanish and appear in front of all the other kids, almost without realising what they've done! They won't know how to thank you enough for their wonderful experience.

Remember too that David has already met me at school, and children tend to be far more comfortable with a magician and entertainer they are familiar with.

But don't take my word for it. Take a look at some of these glowing testimonials from other parents:

**"...simply the best"**

"John, the show you put on for Tim and the other kids was simply the best"

Frank & Tracey Newgent

**“...terrific value”**

“Not only could we not fault your show, it was terrific value too.”

Mr and Mrs Kent

**“we...wished it could have lasted all night”**

“...everyone said how they wished it could have lasted all night”

Tony & Sylvia Robson

These are just a sampling of comments that I receive regularly, so it should be obvious that your child's party is in the safest hands!

*A Very Special Offer*

I realise that the timing may not be right for my services just at the moment, however, I do get booked up for some time in advance, so as an incentive to book now for your child's next birthday, or perhaps another family celebration, call me in the next 48 hours for an early bird discount of 25% of the regular price. This offer won't be repeated, so please act fast to secure your preferred date - one phone call, that's all you need to make!

Thanks for taking the time to read this letter, and I know you'll be delighted with your child's next party, if you decide to use my services. As a final reassurance, bear in mind that when you book a show with me, you are also covered by my unique 'enjoy every minute or I'll refund every penny' guarantee, so you have nothing to lose!

Thanks again, and I look forward to hearing from you shortly,

Yours sincerely,

*John Simpson*

John Simpson

*The Childrens Entertainer*

*P.S. Refer my name and details to another parent, and when they book a show, I'll send you a £20 store voucher to spend as you wish, as my thank you. Who else do you know whose children have a birthday coming up?*

So that's the letter. As a reminder, you need to adapt the features and benefits according to YOUR type of show. If, for example you don't do a trick where the child seems to do the magic, then don't offer that in your letter!

What a powerful side benefit of performing school shows. Think how easy the 'snowball effect' will start to happen, when one show leads onto another, and so on. And people say this business is hard!

### **There's More Money Available to You...**

Now, recall back a few pages, we mentioned that there was another benefit to school shows that relates to kids who are interested in learning magic. How could you provide these children with something useful whilst earning more money as a result?

There are a number of possibilities with this, but for a start, how about offering a booklet with a couple of tricks as a little package? All you would need to do is say something at the end of the school show, such as:

*"You've seen a few tricks today in the presentation, and I'm often asked how I got started in magic. Well, I learnt from a little book like this (show your booklet), and I practiced a lot until I became good at it. If there is anyone here that is interested in learning magic, I have put together a little package of tricks that are easy to do, fun to learn, and you can easily do your own little magic show for your friends and family. Would you like that? Well, I've got one of these sets to give away now to the first person that can answer this question: Who is the headmaster of Hogwarts school?"*

*(Response)*

*"Well done! Would you like to come up and collect your prize? Now, if anyone else would like one of these special sets, please take a flyer from the table as you go out, and go and tell your parents that if they love you, they'll buy you a magic set as a present!"*



You probably realised that the idea behind giving a magic set away is to create a desire amongst the other kids, a sense of losing out! You know they'll have fun with it if they do get it, so why not encourage them a little?



All you have to do on the form is have a little picture of the booklet and magic tricks, with a simple explanation of the types of tricks the child can learn, and make sure it is priced extremely reasonably (under £5 (\$8), as well as properly put together and packaged. You can obtain these ready made from various sources, or produce them yourself, perhaps with a series of envelopes, each containing a secret. These could cost you under 50p (\$75c) to produce!

By the way, you don't need to spend a fortune on these leaflets - a half page, good quality, black and white photocopied leaflet is perfectly acceptable.

Incidentally, recall that the question we suggested was related to Harry Potter. This was deliberate. You must keep updating the question to whatever is relevant at the time. Also, don't make the answer too obvious.

If you were to ask who the bespectacled little boy who flies on a broomstick is, everyone would shout out Harry Potter! However, if you were to ask who is the headmaster of Hogwarts School, that would be a more suitable question because not everyone will know it.

At the bottom of the form, put the usual tear off strip section, where the parents complete their name and address, and enclose payment for the right amount. Then, tell the school that you'll collect the orders in two or three days time, and at the same time you will leave the sets there for the kids to take home.

The other benefit of getting the kids to take your leaflet home is that all your contact details are on it, with a brief note that you are a children's entertainer. So yet again, you have a great way of getting noticed, promoting your services for a tiny cost directly to the people who can make a decision!

## Special Marketing Techniques

This section contains some *additional* secret techniques that are proven to increase your bank balance! Once again, very few magicians will be aware of these techniques, so let's keep them to ourselves!

### The Power of a Name

A great technique I learned from an entertainer and compere friend of mine is to use your name early on in the act, and repeat it liberally throughout the show, as a natural part of the show. So for example, if your name was John James, you could say to the kids, "Now if you happen to see the rabbit, I want you all to shout out, '**Hey John James, there's the rabbit!**'"

This is quite brilliant because if you repeat something similar at appropriate times through the show, it is subconsciously etching your name into the minds of both the youngsters and adults in the audience. When you also reinforce this at the end of the show, you have effectively had some very powerful marketing for free, because the spectators will know, and remember your name.

As an extension of that principle, if there is a good memory aid for your name, then use that too! If you have an unusual sounding name, it's ideal to compare it to something else as a useful memory aid.

If you can think of something funny to associate the name with, then so much the better. Yes, it's been proven over and over again that when someone is given a powerful word association, they remember a name far easier, and for longer than without one.

Paul used this idea of repeating your own name in his first TV show, and it worked. People watching spoke specifically about *Paul Daniels* afterwards, rather than referring to simply 'that magician on TV.'

### Use a Banner

Also on the subject of making your name unforgettable, you could have a banner made that you can hang behind you when you do a show. That way, the audience has no choice but to see your name through the whole show! They are surprisingly inexpensive, and it could be as simple as:

**THE KEVIN HOWARD MAGIC SHOW**

Or you might want to add a subtle marketing line such as:

**KEVIN HOWARD**  
**Spectacular & Unforgettable Magic!**

### Giveaways are Great!

We've touched on it when we mentioned the magic set at the end of the school show and it's a technique that is valuable for the kids show magician - have a giveaway for kids at the end of the show. Do we hear you mumbling that you don't want to spend any money? What if we said that a giveaway that costs you 50p (\$0.70) for each child could generate more than a thousand pounds (\$1500) for you after each show? Now we're talking!

So how can a giveaway generate that kind of money? Simple. Your giveaway has your contact details on it! The specifics of the giveaway are really not that important, but you want something with a perceived value that is easy for the kids to have fun with, so it could be any simple magic effect that they can do. These are the type of magic tricks that you usually find in a boxed magic set, and that can be purchased inexpensively in bulk from many magic suppliers.

For example, a 2 *Card Monte* trick can be purchased in bulk for around 20p (\$0.50) each from [www.the-magic-store.com](http://www.the-magic-store.com) or from your favourite dealer. Other inexpensive giveaways are magic wands (with your contact details printed on a label, and then stuck around the centre of the wand), and other inexpensive 'packet' tricks that contain just a few special cards.

It's really the same principle as promoting the magic set at the end of a school show. When the kids leave the auditorium, many of them will pick up a leaflet with all your details on it because they are interested in the magic set.



With a private kids party though, magic tricks as giveaways work especially well, because not only is there a higher perceived value to your show, but the kids will ALL take home the magic trick, and you can be sure they will talk about it and show their parents. We suggest putting a little package together in one of those clear plastic re-sealable bags, to include one or two simple magic tricks, your business card, the instructions for the tricks, and perhaps a little leaflet with some further simple tricks that can be performed using everyday objects (these are the kinds of tricks that appear in beginners books on magic in your local library).

You can also use the giveaway idea as a feature (and benefit) of your show when you promote it. For example, in your advertising you could say: **'At the end of the show, every child's face will light up with excitement as they receive a free magic trick of their own!'**

By the way, have you started to notice that instead of just placing ads and moaning about the lack of response, when you start to work proactively on promotion, you will generate many more bookings, and it will seem easy!

If none of this extra 'work' is of interest to you, do not despair. If you just want to play with your magic 'toys' you can still benefit by getting someone to do it for you! This could be your partner in life or a magic club member who wants to be involved with a real performer. Let them become your promotional agent for a percentage of the work they get you. Make sure that they are organising all the promotions we suggest, and not just taking the bookings.

It is amazing when you look around your friends and family. Their talents can often be used to help their business, and because you are perceived as being in show-business, they are more than willing to help. Are you any good at graphic design for example? Probably not. The chances are however, that you know someone who is, and they can do it for you for a fraction of the price that you would normally pay!

### **A Bag of Tricks**

As an alternative idea, you may decide to offer these packs with three or four tricks and a few sweets in them, and sell them as an add-on sale, an 'option.'

For example, when you are booking a show, you could say to the parent that your show includes a special magic set for the birthday child, but that many parents who book shows don't want the other children to feel left out, so you offer a little magic pack of tricks and goodies for, say £2.50 (\$3.50) extra per child. The kids love it! The price of course is negotiable, and the contents will be adjusted accordingly!

Is there anything else you can fit in your car that you can sell, or offer as an extra service? For example, a bouncy castle will fit in the back of most estate cars, and it will keep the kids amused both before and after your show. They are not expensive to buy, and are very easy to setup. If this appeals to you, and you live in the UK, this website is most helpful: <http://www.biha.org.uk/>

## How to Get Paid for Three or More Shows at Once

Here is an idea that may work well in your area for birthday parties. Rent your local village or town hall (or a community centre) every Saturday, and place adverts in your local paper, letting people know that you do a magic show each morning and afternoon in the hall.

The idea is that rather than going to homes, the kids come to you in several groups at a time! You would need to insist on supervision of the children of course, but with several groups of children at one time as an audience, you would be able to earn much more, for the same effort.

## Other Ways to Book Your Shows

We've already reviewed a number of ways that you can get kids shows in homes just by promoting them during other shows, but some of you will want to market other types of shows directly. Small adverts in your local directories and newspapers are a prime way to get noticed and get the phone ringing. Remember to carefully devise an ad that focuses on benefits though.

When placing an advert in, say, the yellow pages, be sure to follow these simple guidelines:

1. Focus on benefits rather than features (no harm in repeating that one). State a major benefit in the headline, e.g. 'The memories will last a lifetime...' then if there is room, you can expand with a sub-headline such as 'For an unforgettable magic show, choose Henry Gold'
2. Choose an ad size that fits with your budget and availability. For example, a lineage ad will obviously draw fewer enquiries than a box style ad. However, an ad that is too large could well bring in more enquiries than you can handle, which would be a waste of resources.

3. Don't try and use every inch of space. A brief, to the point ad that is easy to read at a glance is far better than an information packed ad that looks cluttered.
4. If you can, try and use the word free! Tests have shown that the word 'free' attracts more interest than any other word in advertising.

Remember, you are probably competing for the readers' attention alongside other magicians. So you could refer to the free tricks that you give out to all the children at the end of the show, a free booklet on how to choose a party entertainer, and so on. Use your imagination a little on this one.

5. Advertise in the right section. Don't rely on the advice of the salesman for which section to appear in. Do some research and, if possible, look at the current and past editions of the same directory to see which magicians are using the same adverts, and in which section. Obviously, if they have renewed an advert in the same place for a second period (or more), it must have worked for them! Don't try and reinvent the wheel on this aspect!
6. Whatever you do, don't use your name in the headline! I see this so often in entertainers adverts. I think these people think a bit too much of themselves, and are anxious to have their 'name in lights!' A typical example is something like:

**FREDDY JONES – MAGICIAN**

**Magic for all Occasions**

**I do card tricks, balloon animals, and more!**

**Butlins award winner**

**(07000) 123 456**

Frankly, who cares what the magicians name is? 99% of people looking for a magician are looking for benefits, they are not interested in the name of the magician!

And who cares if he has won an award? What does that mean to the reader without a benefit statement? Nothing!

Compare the advert you just read, with this one:

**3 Things You Need to Ask**

**When Booking a Magician:**

☺ **Do they make your child the star?**

☺ **Do they give away free magic tricks?**

☺ **Do they have hundreds of testimonials?**

**Andy Davies creates unforgettable magic!**

**Call 0800 246 357 for a FREE info pack**

You should be able to see the difference immediately. Without even saying it directly, the advert indicates that the magician provides all the benefits listed, and comes across as professional. The reader will think ‘this guy knows what he is talking about.’

So once you’ve placed the ad and the phone starts ringing, what do you do then? The amateur magician will try to bluff their way through the conversation, and pray they get the gig, but you’re not going to do that are you? Frankly, there is no need to.

### **The Biggest Secret to Booking a Show**

Why do we say this is the biggest secret? Well, it’s quite possible that you might muddle through the earlier stages with an average advert and still receive a few calls. However, it’s the part when the phone rings that is the most critical stage out of everything you do. It’s make or break time, and sadly for most magicians, it’s break rather than make, because they simply don’t know what to say.

Which bring us neatly on to...



## Learn to Love the Telephone

You *must* realise that telephone selling is a skill in it's own right. A friend of mine has a business devoted to training people to sell on the phone, and after speaking to her at some length about this, my understanding of how to handle telephone enquiries properly completely changed.



Students of my friend's training school pay hundreds of pounds to learn these crucial techniques, but she has given me permission to reproduce the most critical points to help you succeed.

So when someone contacts you by phone, here is the biggest secret to booking a show:

### **USE A SCRIPT!**

We suspect you were expecting more than that weren't you? But the reality is that using a script will make the biggest single difference to booking more shows than virtually anything else you do. Of course, you'll have to try it yourself to convince yourself, but that's exactly what we want you to do!

Let's face it, even if you are a gifted speaker with the best memory around, there will still be times that you will hang up after a conversation and think to yourself, 'if only I had said such and such' or 'I completely forgot to tell them about so and so.' As most of us are not gifted speakers, and don't have great memories, the need for a script becomes even more apparent.

A telephone script enables you to take control of the conversation rather than letting the caller dictate the structure of the call, and that is also an important difference.

Psychologically, it's important for you to be in control of the call, because not only will you be more confident, but the caller will perceive this as professionalism, which is another benefit.

Before we go into detail about the structure of the script, please note the following points, which you should act on:

Firstly, although we use the term 'script', don't worry unduly about sounding 'wooden', fearing that the caller will be able to tell that you have pre-prepared what you are going to say. They won't. In any case, after just a few calls, you will start to become very familiar with the content anyway, and you'll be able to make it sound more conversational.

If you are still worried about it sounding natural, why not ask a family member to pose as a prospective caller, and go through it with you, like a role-play session. You'll soon have the confidence to use the script if you do that.

It was mentioned in an earlier module, but it's worth repeating now, that you should install a separate line for your business, and never allow your children to answer it. It would be better for the caller to hear an answer phone message that says, "Sorry, I'm out entertaining at the moment" than for the phone to be answered with 'daddy isn't here!'

### **Smile – It shows!**

The next tip is to smile! Believe it or not, the caller can sense your mood over the phone, and you obviously want to greet them in a happy, cheerful way rather than the other extreme which is almost 'grunt' like. It amazes us how many businesses have miserable people as a first point of contact for their company! Don't be the same, make the effort to smile!

Keep a pencil or pen, and a standard form by the phone to make some notes as you talk. You'll see why this is important as we go through the next steps, but essentially it is often helpful to be able to recall specific points the caller mentions, as well as of course their name, phone number, date the show is required and so on.



## **Make Friends**

Another valuable tip is to try and make friends with the caller, to get them to like you. Really, this should be part of your personality anyway, but it may require extra effort initially to be more conscious of it. The adage that people buy from people they like is just as true in this context of the telephone call as in any other sales situation. But how do you do it?

Start by taking an interest in the caller. Try and gain common ground. Do they live locally? If so you might tell them that you are 'just round the corner' or say the name of the road. How old is their child? Do you have a child of a similar age? Maybe they go to the same school! There are many ways of gaining common ground to get the person to like you, the bottom line is to be genuinely friendly! Believe it or not, that simple act sets you apart from many other entertainers!

## **A Case in Point**

Without going too much off track, I just want to prove this point to you briefly. A few years ago, I worked in a theatre with a children's entertainer who was very funny. The guy was technically very good at his job. However, off stage he was miserable and rather depressing to be around! He was not the sort of person you would want to spend time with.

And it wasn't just a passing phase, because the run of shows lasted for about 6 weeks, and the entertainer was miserable throughout, constantly complaining about something. He even said that he didn't like children very much, so he must have just been a good actor.

Here's the point - I had the opportunity to give that guy much more work after the run of shows had finished, but did I feel inclined to do that? No way! I would much rather work with someone who was less technically competent at what they do, but easy going, genuine, and fun to work with.

Do you see the point?

Technical ability is not the most important thing for most people, they want to like and trust you as a person! If you are a nice guy (or girl) who always goes the extra mile to ensure the client is satisfied, that's what matters, and you will find yourself in regular employment.

So with those general points in mind, let's now go through the process of handling a telephone enquiry, step-by-step...

1. Picking up. This might sound finicky, but don't answer the phone as if you are sitting right by it, even if you are! In other words, let it ring a few times before answering it, say three or four rings. The reason is that if you answer immediately, subconsciously it gives a message that you are not very busy, because you were able to pick up the phone as if you were just waiting for it to ring.
2. The greeting. This is largely a matter of personal preference, but it should always be said in a warm and friendly tone. You might start by saying your name and then "how can I help?" Or perhaps "Good morning / good afternoon, (your name) speaking."
3. The caller will briefly state the purpose of their call, to which you listen politely, and without interrupting, you then need to ask their name. Why? Remember, a person's name is their most important possession. When you get their name, use it frequently in the conversation, addressing them directly as 'Mr Smith', or 'Mrs Jones'. It may seem a little unnatural at first if you are not used to doing this, but it will pay off. Psychologically, the caller will feel much more drawn to you when you use their name.

4. Whatever the person asks you initially with regard to your show, you need to take control of the conversation and take it in the direction YOU want to take it, so you would say something like, *“Before we go any further Mr Jones, could I just ask you a couple of questions in order to offer you the best package to suit your needs, is that okay?”*
5. You now have control of the conversation, and there are several more questions you need answers to, such as:

*“Do you have a specific date in mind?”* Always have a desk diary for bookings at hand, to save fumbling around. (However, there is obviously not much point continuing the conversation if you discover they want a specific date that you are already booked for. If that is the case apologise, and thank them for their call). Alternatively, if you have a relationship with another magician not too far away, why not recommend them, and arrange for them to do the same for you when they are already booked, or not available for a show.

*“How did you hear about me?”* (Was it a recommendation, an advert etc – that information is valuable to you)

*“What type of event are you planning?”* (Is it a kids show for example)

*“Have you decided on a budget yet?”* This question will allow you to immediately ascertain what you are dealing with, whether it's the lower or higher end of the market. If they haven't decided on a budget tell them not to worry, and that you'll explain what you offer.

6. Once you have the basic information answered, you need to ask a very important question. Supposing they have told you the show is for their child's birthday, you would say something like: “Tell me Mr Jones, what are you looking for, for your child's birthday party?” This question obviously invites a response, but importantly, the caller will **tell you what they want**. This is so simple and powerful, that you could almost miss the point here.

Just think, if they tell you what they want, what will you reply with? You'll **give them what they want!** So whatever they say, respond with something along the lines of, "Great! That's exactly what I provide."

Obviously, don't make any false claims if you can't or don't provide what they want, but at the same time, it can often pay to make the effort to provide exactly what is required.

Occasionally the caller might tell you about a negative experience they had previously, in which case take careful note of what they didn't like, and make sure you respond appropriately by reassuring them that you are different! If possible, give reasons why you are different.

Many times, the caller will simply say, "I'm not sure what I'm looking for" in which case you can move on to point number seven.

7. You can now move into the sales mode, with an overview of the features and benefits of your show, which should now be second nature to you. Here's a little summary of the points you should cover in this part:

- ✓ Ask what length show they require, or suggest the length of the show (in minutes) if the event is a childrens party, as most parents won't know what length to expect.
- ✓ If it's a kids show, that their child will be involved throughout and treated as a very special guest by you.
- ✓ That the whole audience will laugh, clap and have the time of their lives with all the comedy you include.
- ✓ Again, if it's a kids show, that all the kids will receive a special magic bag to take home with them (or insert your USP here).
- ✓ That the audience won't know how to thank you enough as the host for arranging the show/event.
- ✓ That you offer a complete service that takes all the hassle out of the arrangements. Tell the client that they will only have to deal with one person throughout the process, and that on the day they can relax and enjoy the show as you will look after everything. What a weight off their minds!

Throughout this section, endeavour to get the parent emotionally involved with what you, by for example creating vivid imagery for them. Use expressions such as “imagine the delight on your child’s face as they themselves perform some amazing magic....with a little help from me of course. They will be on a high for days afterwards!” That kind of enthusiasm and specific descriptions of the benefits have a very powerful affect.

Don’t be afraid of describing a specific effect in detail to hook the parent into the show, even to the extent that they visualise the actual event happening. Imagination is a wonderful thing, and you should aim to unlock the imagination of the caller as you speak to them. Describe emotions of the kids in graphic terms such as ‘fits of giggles’, ‘uncontrollable laughter’, ‘beaming smiles’, ‘booing the baddie and cheering the good guy’, ‘happily joining in the song’ and so on.

8. State or restate your unique selling point, and emphasise why this is such a useful benefit. Basically, you have to convince your caller that they should book you rather than the other three or so magicians that they just called. So your USP must be persuasive. If **you** don’t think it’s strong enough, it probably isn’t, and you may need to rethink it or change it.
9. At this point you should ask how that sounds to them so far, to which they will probably reply ‘great’ or quite likely ‘how much do you charge?’
10. The price part. State the price without hesitating, but include a brief summary of what’s included. Remember, you may know your show inside out, with all the benefits, but this is probably the first time the caller has heard this information, so it doesn’t hurt to restate it briefly.

A useful phrase to say is, “your investment for this show is...” then name your price. Psychologically, the word ‘investment’ sounds much better than saying the words price or fee.

By the way, coming up in the future, you'll receive some very special information with regard to pricing and 'packaging' shows that is one of the key components of the entire course, so look out for that. You'll be excited when you find out this information because it will unlock phenomenal potential for your business.

There is one thing we can tell you right now as a powerful technique. When a caller immediately says: "How much do you charge?" you should say, "I have a full range of prices and each one is specific for the type of entertainment package I'll create for your event. Let me ask you some questions to make sure I recommend the right package and then I'll be able to give you an exact price. Does that make sense?"

11. Ask the caller frequently, "how does that sound?" The reason being it is a viewpoint question that can't elicit just a yes or no response. When you ask 'how does that sound' it is a much deeper probing question, which will give you a helpful answer. For example, they might say, "it's a little more than I wanted to pay" to which you might be able to suggest leaving something out of the show in return for a slightly lower price. Or they might say, "that sounds great so far" in which case you can assume they want to book the show, and pencil it in your diary, reassuring them that they made the right decision!

12. Commonly with children's parties, usually the caller will be the mother of the child whose party it will be, in which case at the conclusion of the call they might say that they need to talk to their husband or partner about it. Respond by saying "that's fine, but I would recommend that you get back to me as soon as you can, as I do get booked up very quickly, and I wouldn't want you to be disappointed."

### **Make The Script Your Own**

So you now have a detailed overview of what to put in your script. We deliberately decided not to provide an actual script for you to copy for several reasons.



You need your own personality to come across, and your show will have its own specific features and benefits, which will be different to any other magician.

When you put together your script using the guidelines we have provided, sometimes you will go in a different direction, according to the response of the caller. That being so, try and make your script like a flow chart so that it's clear which section to move onto, whatever they say.

At this point, it's worth emphasising that although you have all the necessary tools provided for you in the form of a step by step plan, it is only of use if you put it into action. Don't wait for the calls to come in on their own – they won't. None of the systems we give you in this course are difficult. They don't require large sums of money or a college degree, but, and it's a big but, ***they will only work if you put them into practice!***

Having agreed a date and time on the phone, it will cost you little to be efficient. Create a booking form, and send it in duplicate, with a covering letter that says 'thank you for booking me to appear at your event. I enclose a stamped address envelope for the return of the enclosed form.' On the form, you should have the clients name, address and telephone number, the event venue if a different address, type of event (retirement party / kids party etc), start time, time you can get access to the room, how many in audience, the age of any special guest or honorary, the dimensions of the room, and so on. A sample of this form is provided later in the course.

In the next module, we'll be looking at exactly how to perform magic for children. You may have heard the expression, 'never work with children or animals.' Well we'll show you how to perform for kids in a way that works every time. You'll be 100% in control, parents will love you, kids will love you, and your bank manager will love you, because there is great money to be made.

We'll discuss every aspect of performing for kids, from A to Z so that you'll be able to go out directly and start making money. As usual, we leave you with the action points to work on ...

## **ACTION TASKS MODULE 5**

1. As per the guidance in the module, identify the features and benefits of my show.
- 

2. Create my own, magic mission statement and USP.
- 

3. Gather information about the schools in my area, specifically the head teacher's names, and the school addresses.
- 

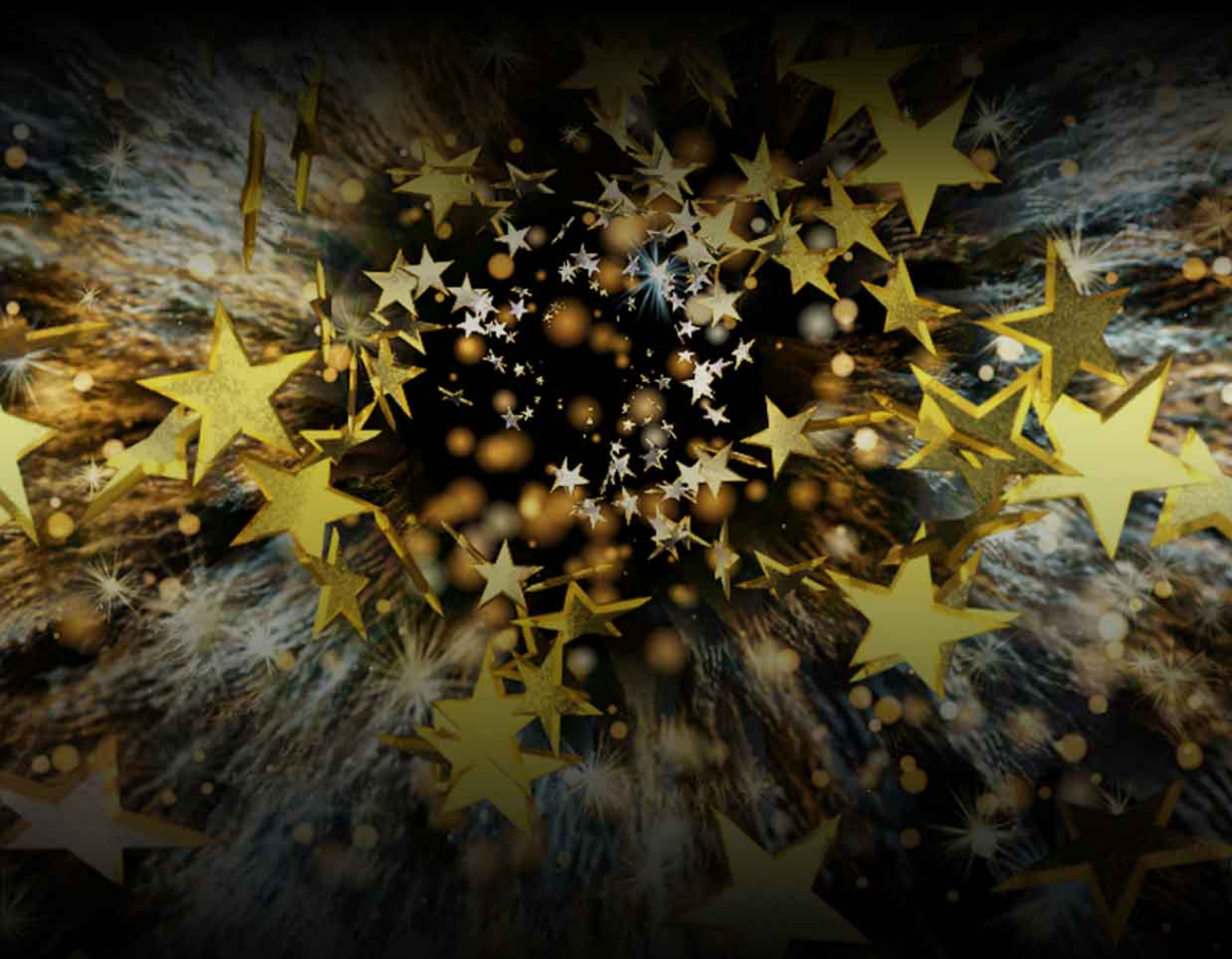
4. Seek out teachers through any means possible to get their viewpoint on topics that are of concern in the area, and that fit in with the curriculum.
- 

5. Devise and place an advertisement (within my budget) in my local yellow pages and local paper when I am ready to offer some shows.
- 

6. Compile my own telephone script to effectively handle enquiries, and practice it until I am completely comfortable with it.
-

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 6**

## **Contents – Module 6**

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Welcome to Module 6. Now that you have made good progress, we will be focusing on a specific and very popular genre of magic - performing magic for children.

By the way, we acknowledge that there are some people reading this that will have no desire to entertain kids whatsoever. However, this is no reason to 'switch-off', because for one thing, at some point outside of your 'adult' show you *will have to* perform for kids whether you like it or not (they are unavoidable at times).

Let's give you a living example of that. When Paul first moved from being an amateur into the semi-professional world, he only got his first summer season in the theatre because he told the management that he was able to do a children's show in the afternoon. In Britain, when it rains, there is not a lot to do in a seaside resort! That's when '*Uncle Paul's*' magic show was announced up and down the seafront, and as we said, it enabled him to get the main gig in the theatre for the night time shows.

The years go by, and as you know, Paul became a major star on TV and in the theatres. On one occasion, a member of the Royal family asked him to entertain at their children's party! What would you have said? By that time, Paul hadn't performed a children's party show for some twenty years! That didn't stop him however, and it astonished Paul how subsequently, many individuals in the upper society, *and* high profile businessmen in the City of London became aware of Paul's Royal connection, without him ever publicising the fact.

Remember that your livelihood will soon depend upon your income from magic, if it isn't already. If you refuse to consider performing at children's parties you have to remember that you are turning away many thousands of pounds/dollars of income during any given year. Children's parties have a huge advantage over every other kind of magic in that they happen *during the day*, enabling you to still take other bookings for evening shows.

To be frank, if you don't consider children's magic to be a great earning opportunity, you are out of touch! As we've already seen in the last module, there are countless marketing opportunities for you to exploit this market.

With that in mind, let's get down to business...

Love them or loathe them, we were all kids at one time, and if you can remember back to your childhood you may remember the first time you were shown a 'magic trick'. Maybe it was an impromptu effect by a friend of the family, or perhaps it was at a party.

Funnily enough, even now I still remember *my* first encounter with a magician. It was at a children's party, there were about 20 other kids there, and even now I still remember some of the tricks the magician performed. The change bag was in there, as was a 'hippity hop' rabbits style routine, even some balloon animals.

Admittedly, the magician was not the most polished performer, but that didn't matter to me, I had a great time.

## **Why Perform Magic for Kids?**

A good question, why *would* you want to perform magic for kids? Isn't it asking for trouble, because as the old show business adage says: 'never work with children or animals!?'



Interestingly, there is no doubt that kids' shows are the most widely performed kind of magic out of every genre there is. So, as we've said, the sheer demand for your services is a very good reason to consider it. Incidentally, you will have no problem booking these types of shows using the methods we've already discussed, to which we will add some more details later.

Another good reason for moving into this field would be if you naturally like kids. To see the sheer delight on their faces, their smiles and giggles, can be a fantastic motivation, and gives a sense of fulfilment to a magician (not to mention some extra cash in the bank account).

Also, by considering the contrasts between kids' shows and their adult counterparts, many of the principles contained in this module will help you have a better understanding of what adults like to see in a magic show.

Also in this module, we are bringing to your attention the fact that your *existing* conception of a children's show in someone's house, with no adults present to control the crowd does exist, BUT, it is **NOT** the *only* kind of children's show, and it's not necessarily the most lucrative. We will be reviewing other ways that are *far easier and more lucrative*.

From what we've discussed already in the modules related to marketing yourself and your business, you should have realised that you need to gradually build up experience performing for children. Let's explain what we mean by this.

You may start by performing for your own children, or children in your close circle of friends. Then you might widen out a bit further by performing at kids parties in their private homes.

You might think that there is not much else you can do with children's shows, but there are plenty more opportunities. Once you have learnt the art of entertaining children, you might want to head towards the creation of themed shows in community centres, based on a particular subject or around a character. It is even possible to get a license to use a nationally known character from a cartoon or TV programme. You may even want to create your own character.

You could also offer your service for corporate funded children's events, where companies arrange parties for the children of their employees.



The next step would probably be to perform at local authority arranged public events, fetes, and so on. In some localities there is also a massive Bar Mitzvah market.

Finally, themed school shows can be a very lucrative way of making money from performing for kids as we have already seen in the last module.

### **Pros and Cons of Performing for Kids**

It's true to say that children can be some of the most appreciative audiences, but they can also be some of the most difficult to handle.

We often hear magicians lamenting about terrible experiences they have had during kids shows, and that's sad to hear, but there is no doubt that one of the keys to success in this field is **control**. If you can control the kids *correctly* from the first moment you meet them, you really are half way there. Proper control at the *outset* means that they will normally behave for the duration of the show. More about that in a moment...



*(Or they they **think** they do - stay in control – it's crucial to your success!)*

So why do some magicians struggle to cope with kids? Usually, there are a number of reasons. Firstly, they don't lay the groundwork before they arrive – they don't state what they need, they don't find out the average ages of the children, and so on.

Secondly, from the moment of their arrival when they meet the parents, they are not positive in their attitude. This does not mean being demanding or conceited, but simply a positive, confident attitude.



Thirdly, they have not taken the trouble to be smart and clean, both in themselves and in the props they are going to use, which should also be suitable and attractive to all ages. If you find that last comment a bit strange, what we mean is that it is no good having items on your performance area if the parents don't understand them, and vice versa.

To be a children's entertainer is a job, and you need to pay as much care and attention to it as if you were the CEO of a major company. Fail in any of the areas we have just stated above, and you WILL be in trouble.

If we were to sum up the main factor to dwell on when preparing and presenting a kids show it would be this:

***Have a positive, quietly confident attitude.***

Throughout everything that happens, you must be the nice guy! Remember too, as with all magic, the content of your show is nowhere near as important as you are. It's YOU that counts.

Lets now consider: how are children different to adults?

Children often have a short attention span, they tend to fidget and like to shout out when they feel like it. They will also sometimes run up and grab your props if they get the opportunity.



*A sample of what you are competing against!*

Added to that, they now have so many high-tech distractions in their lives such as video games, the Internet, DVD movies etc, that only a well prepared and structured show, tailored to their age group will capture their interest. Anything else and it's an uphill struggle.

You'll be pleased to know that you are going to discover how to perform for kids in a way that works every time. You'll be 100% in control, you'll get lots of repeat bookings, and even more referrals. Does that sound good? Great! Let's now examine the main elements to include in every kids show you perform...

## Control from the Start

Kids are clever. They naturally test the boundaries or limits to see how far they can go. If Dad says 'no' to something they want, what do they normally do? Go to mum, and ask her instead!

However, once parents are wise to this ploy, they normally tell the child up front, not to bother asking the other parent in such situations, because they will find they get the same answer from both parents. This illustrates how important it is to gain the upper hand in controlling children in your shows.



*So you think you can  
control them do you?*

If they sense you are a walkover or that they can get away with misbehaving, they **will** jump on the opportunity!

How can you overcome this potential problem? Firstly, ensure you are setup and ready *before* the kids come into the room. Make a point of telling the adult that booked you that you *must* be able to set-up without distraction.

Yes, the children should be kept away until you are ready. Why is this important? Well, the last thing you want is for children to be distracting you, handling props, or asking questions before you are ready, no matter how well behaved or interested they might be.

Also, in your original agreement you should INSIST that at least two adults are in the room with you at all times, and more if the audience is larger. This is for three reasons:

1. Some children might need to use the toilet.
2. For disciplinary purposes.
3. For legal purposes, as sadly we live in an age where litigation can leap upon you at the drop of the hat, and parents will usually prefer to believe the child's story rather than yours.

Now, when the kids enter the room, you are ready to control them straight away. It is usually best to start somewhat strictly with them, to 'lay the ground rules,' and then get friendly and fun as you commence the show. This sets the boundaries, so that the kids know they can't mess around or spoil the enjoyment of the show for other children.

Before the children enter the room, try placing a piece of rope in front of the area where you are going to perform. As soon as the children enter the room, be happy and positive, greeting them and welcoming them, and telling them exactly where to seat. If they protest about where to sit, be firm. In fact, don't stop talking, they won't have a gap to interject an argument!

Note that our advice to be 'strict' in this context is not to be interpreted as 'unkind.' You can be, and should be, **firm but kind at the same time**.

I remember a school teacher who I found quite intimidating on his first lesson with us. He had a commanding voice, and spoke with authority about what he expected in terms of our behaviour. Everyone immediately knew where they stood, that he wouldn't tolerate bad language, excuses for late homework, and so on. Yet interestingly, that class was one of the most enjoyable because the teacher had a good balance. He had a lot of fun with us, joking and being fun where possible and being serious where necessary. And all the time, we knew what the limits were because he had clearly told us at the start. I'm sure all schoolteachers can relate to the importance of not being seen to be a 'walkover.'

Applying this example to your children's' shows, it's always helpful to start by clearly directing the kids as to what you expect of them. As they enter the room, say hello to them, and then direct them to sit quietly in rows, with their legs crossed.

"My name is Paul, and I must first tell you something very important. Down here is a rope, and if anyone crosses the rope, the show will have to stop. Does everyone understand that?"

As you commence, it's a good idea to let the children know that you will need volunteers for various parts of the show, but that you will only select those who are sitting quietly with their legs crossed.

Remember, kids are likely to be excited about the show, and naturally want to talk loudly, race around the room and so on, so it's critical to get this pre-show control established quickly.

During the show, small disturbances can generally be ignored, but don't be afraid to tell a child firmly, "No! Please don't do that!" if they are misbehaving or spoiling the show for other children. They will usually accept your authority. Also, don't be afraid to stop the show (yes, literally) if someone is misbehaving.



*If only they were  
all like this!*

Telling them that you can't continue the show until they sit quietly with their legs crossed is another effective technique. You could say, "Oh dear, I can hear people talking, so we'll have to wait until it stops..... (pause) ..... Okay, let's carry on again..."

Probably the best way to prevent minor interruptions is to not allow the children time to create them or even think about doing so. Your show should go at quite a pace and be so full of interest and curiosity that the children's imagination is totally taken up with what you are saying and doing. Get them engrossed!

Generally, you obviously need the kids to listen and pay attention, but when you *want* them to go wild and crazy, you can simply invite that response directly, for example: “When you see the yellow handkerchief appear again, I want you all to shout out ‘There it is’ as loud as you can!” When you want them to stop, you go back to asking them to be quiet again. Do you get the point about how control starts from correct ‘conditioning’ right from the outset?

## **The Warm Up**

Tied in with the need to gain control at the outset is the need to warm-up the audience. Opinions vary as to what is the best way of introducing your show, but the most successful kids performers all agree that some kind of warm up is essential.

This is one area where you will have to find your own style. Some magicians play music that gets kids cheering and clapping, with a voiceover on the soundtrack that introduces the magician on stage.

Another approach is to simply walk on, take a little bow, and introduce yourself using visual and spoken comedy as discussed elsewhere. The combination of seeing a funny looking magician, who says funny things, is another great way to break the ice.

You might like to introduce yourself by saying ‘Hello everybody, my name is ....., what’s yours?’ This of course causes everyone to shout out their names all at once, which can be quite funny when the kids realise what you have done. Remembering this is the first thing in your show, you must take control and immediately calm them, and move on. You don’t want a riot.

However you choose to introduce yourself, remember to smile as widely as you can, for as long as you can! This simple act alone goes a long way towards attracting you towards the audience. We would also suggest that you refer to the audience as “young ladies and young gentleman.” This is another simple way of endearing yourself to them. Kids know they are kids, but they still appreciate it when someone refers to them in more important sounding language. It’s all psychology really isn’t it? Never talk down to children.

## Keep It Simple

This principle is obvious, but surprisingly overlooked by many. Think about this: why do kids ask so many questions? It's because they are learning. They are constantly lapping up knowledge like it's going out of fashion.

Kids are like knowledge vacuum cleaners, consuming every bit of information they come across. But, and it's a big but, their knowledge is still limited, in fact much more so than we sometimes realise, so you **have to adapt** accordingly.

Kids don't understand many things adults take for granted, so it follows that a kids show should only consist of tricks that have a simple concept that all the children will easily understand.

Let's take a few examples. A child knows from an early age that if they put an object in a bag, they can go back a few moments later and it will still be there. They know that if they pour out a glass of milk, the milk will transfer from the carton to the glass until the carton is empty or the glass is full. They know that objects don't generally change into something else (apart from perhaps the fad of those plastic 'transformer' toys)! And they know that if they drop an object from their hand it falls to the ground.

These are all basic facts, learnt from an early age.

It follows then that you need to perform magic for kids that uses these kinds of basic principles that you can be sure they will comprehend. Go back to basics and think about the simple laws of physics that are easily understood by all children. Try anything else and you could lose them, yes you'll lose the control that is so important.

There is an associated point about what kids understand. Whilst grasping the basic concepts mentioned above, it's also true that in the eyes of a child, many items *already* appear 'magical' to them as they don't know understand how they work.

To grasp the point, think of someone who was living 200 years ago suddenly being shown a telephone, television, fax machine, mobile-phone etc. Wouldn't those items appear 'magical' to them – an 'impossibility?' Of course they would!



*To a young child, many items **already** seem 'magical'*

Imagine trying to explain to a person from that time period that you could switch a box on in the corner of a room, and be instantly able to see and hear events happening many thousands of miles away, *as they happen!* It would appear to be miraculous to someone who is not familiar with a TV! The same is true of very young children. They see many items that adults view as 'ordinary,' as magical, because the items do seemingly incredible things.

What does this mean to you as the performer? You need to focus more on the *entertainment* rather than the magic. Let's expand on this important point in the next section, with some practical suggestions that will help you.

### **Focus on the Journey not the Destination**

Over the years I have been fortunate to travel widely, particularly to the USA, and if you've travelled across the pond yourself, you'll know that it can be a long flight of about 11 hours if you go to or from the west coast of the States.



The long flight time used to irritate me to begin with, but then on subsequent trips, I started to reason that the flight was actually an ideal opportunity to relax without distractions, enjoy a book or movie, and to spend time thinking about some of the things I would do at the destination.

That change of focus for me proved to be a turning point with regard to my travel experiences. I soon enjoyed the journey as much as the destination. and I had a positive frame of mind when I arrived because I had enjoyed the journey.

The reason for telling you about that experience is because it ties in with a useful technique to help present a successful kids show.

What is the technique? Simply put, many magicians wrongly focus solely on the *culmination of a trick*, the moment when the 'magic' happens. Adults are usually impressed by that magical moment, but with kids **it's far less important**. For them, **it's the build-up that counts**, the 'journey', the part leading up to the culmination of an effect. Sure, kids do enjoy the moment the magic happens, but they appreciate a trick far more *when they have been entertained and have fun along the way*.

Just as I adapted my focus when travelling, enjoying the journey rather than focusing solely on the destination, you should adapt your focus so as not to neglect the 'journey' of each magic effect, that is the build up before the moment the magic happens, which we might say is the 'destination'.

Think about it, what do you imagine children would prefer: having fun, shouting out loud, getting excited, and laughing, or just watching the few seconds at the conclusion of a trick when a magician does something they consider to be 'a bit out of the ordinary', something that doesn't fit with their knowledge learned so far? Hopefully you get the point. However, you can get the best of both worlds by *focusing on, and making the 'journey' enjoyable*. Do *that* bit right and the 'magical moment' will work for them anyway.



Understandably, you may think that this approach takes away from the skill of being a magician, making you more of an entertainer instead. Well, you shouldn't feel like that because it *does* require skill to do it properly. And when it's all said and done, surely it's what is best for the kids' that counts! In fact, all magicians should be entertainers anyway!

So how do you focus on the 'journey', the part of the trick before the actual magic happens? There are numerous possibilities (we'll discuss some of these in a moment), but the main principle to keep in mind is to be entertaining. In essence, do what you like, but make it enjoyable to watch!

## **Specific Techniques for Entertaining Kids**

Let's now look at two specific techniques that you can use to achieve the goals we have mentioned so far.

### **Participation**

Children love to join in during a magic show, either directly or from their position in the audience. Generally, their desire to volunteer is much greater than with an adult audience.

Yes, if you ask for a volunteer in a children's show, almost every child's hand will shoot up in the air! So when you plan your show, think ahead about how you can include as much involvement from the children as possible.

Apart from the kids own desire to volunteer, there are other reasons why actively involving the kids is so important. Firstly, merely watching a show from a static position is not involving. Actually, it gets a bit tiresome after awhile, similar to watching the T.V. for hours on end. So that's one reason why participation is important.

The other main reason is that without participation, there can be an invisible 'barrier' between the magician and the children. The magician is on one side (the stage) and the kids are on the other (the audience).

However, as soon as the magician walks into the audience or invites a child up on stage, subconsciously the barrier is broken, and the kids feel more drawn to the magician. He suddenly becomes on the 'same level' as them as opposed to being separated.

So that's *why* it's important, now, *how* do we go about it?

A helpful tip to remember for audience participation is not to try and use helpers on your first trick. Why?

The reason is simple. We touched on this subject in an earlier module, but you have to remember that all audiences, whether young or old don't know you at the start of the show. It therefore takes a little time for them to form an opinion of you. So at the start of the show they will naturally be a little suspicious. Not in a bad way, but just in a natural way.

When you use the first few minutes of your show to build a rapport with the crowd, they quickly get to know you, like you, and trust you. Then, you will find volunteers more forthcoming, *and* more cooperative.

As a general guide to managing volunteers, whatever their age, you should always treat them kindly and with respect. They are helping you, never forget that! If a child is shy or wants to leave, let them do so, and show concern for them, perhaps giving them a little prize.

Never make a volunteer feel bad. And as another rule, always initiate a round of applause for any helper, both when they come up on stage, and when they go to sit down at the end, that's a simple courtesy sometimes overlooked.

So in what ways can audience participation be used once you are in to the main part of your show? Maybe you could invite a girl and a boy up to help you, and get the girls to cheer for the girl helper, and the boys cheering for the boy helper - that won't be too hard!

If a particular trick doesn't lend itself to using helpers from the audience, you may often still be able to involve them. For example, you could get them to repeat words after you such as "whenever I say 'what's my name', I want you to shout out as loud as you can: "Billy Bonkers, the magic man."

Another idea is to get the kids to repeat the magic word (whatever that might be) after you, many times throughout the show. If you do this, try and make the magic word(s) funny, anything that makes them laugh. Try variations of regular magic words like Abracadabra, and the more ridiculous sounding the better.

Something else that works well is to get the kids to imitate noises of objects, animals, or activities. They love, for example, making noises of animals, so if you do a trick with a story about pets, get the children to make appropriate noises of cats, dogs, birds, and so on. They will have so much fun for doing something so simple!

As an example you could say, "now my next trick is all about animals. Everyone make a noise like a dog... Everyone make a noise like a cat... Everyone make a noise like a cow... Everyone make a noise like a giraffe!" At that point the kids will go stone dead and give you a puzzled look, but it's very funny, and it amuses the parents greatly.

Another form of useful participation is to get the kids to perform a simple action such as waving their hands in the air, pointing at an object or prop, or performing some other unusual or funny gesture. If the trick lends itself to doing so, get them to pretend they are putting clothes on, washing up, brushing their teeth, or whatever fits in with the story you are telling with each effect. This kind of physical participation lets off some of their boundless energy, and again they feel much more involved in the show.

As an example of a useful combination of these two techniques, you could tell the children in advance that whenever they see a prop or assistant appear, or something changing colour etc, to shout out a phrase that you tell them, *and* perform some action like pointing at the object.

In fact, this idea can be milked for all it's worth, and kids never seem to tire of it especially if you as the magician play dumb and pretend that the kids are making it up. The more you defend yourself and claim that the kids are messing about with you, the more they will shout, wave their hands, and jump up and down. It's a lot of fun!

As a specific example of this, some magicians use a trick called 'The Blooming Bouquet' which takes advantage of this audience participation opportunity. We're not sure where the idea first came from, we think it might have been a kid's performer by the name of Trevor Lewis, but it revolves around a prop which resembles a bouquet of flowers, with just the stems showing.

You might tell the kids that you've recently taken up gardening, but when you take out the 'bouquet' to show them your prize flowers, someone has taken them, and you are left with just stems! You tell the kids that if they happen to see the flowers at anytime during the show, to shout out: "there they are" and point to wherever they are.

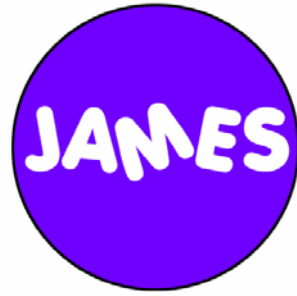


The blooming bouquet effect, which you can buy from most magic dealers, has a clever device built in to it that enables you to show or hide the flowers at your command. So every time you turn your back, look away and so on, you naturally make sure the flowers are showing (some magicians tuck the bouquet under their arm with the flower end towards the audience and pretend they are looking in their case for the next trick).

As soon as the flowers appear, the kids scream and shout and have a ball, but of course as soon as you look or turn around to see what's happening, the flowers 'disappear'. You get the idea, it's a lovely effect, and if you are serious about entertaining kids we highly recommend it. It's also a great ice-breaker for the start of a show because it involves the audience from a distance, without having to bring a single member up on stage.

## All in a Name

It's important to use the children's individual names wherever possible. It's been said that a person's name is their most important possession, and this applies equally to kids. Using their name when you call upon them in the audience or when helping you, encourages them to like you, and of course, it's very beneficial and desirable to have the children on your side.



*Use name badges if possible*

If for some reason you don't know a child's name, it should be the first thing you ask them. Then use it frequently, for example: "So James, I'd like you to hold this box between your hands, and James, whatever you do, don't drop it." You get the idea.

Incidentally, if the child's name is unusual or you can't hear it properly, you might initially have fun by deliberately mispronouncing it as a word that sounds similar, but ultimately you should ask the child to spell it for you so that you can get it right!

Obviously it's not practical to learn all the kids names beforehand, unless you are performing for friends and family, and a clever way of overcoming this problem is to hand out some stickers to the parents before-hand for them to write the name of their child on, and then to stick it on their child's clothes.

You may want to send some stickers with your booking confirmation for this purpose along with a little explanatory note, as follows:

	Your address here
Customer address here	
Date	
Dear Mr and Mrs Smith,	
Thank you for booking myself, 'Billy Bonkers the magician' for your child's party on April 12 <sup>th</sup> 2003. Kids love the show, and they'll have lots of fun, laughter, and surprises throughout.	
The stickers I have enclosed are for use as name tags to identify the children. I like to call individual children by their name, especially when they help out during the show, and I find that the kids are quite happy to wear the name tags which are very helpful.	
If you are aware of all the children's names before-hand, perhaps you could write them out using a marker pen, or alternatively you could write and stick them on as each child arrives. I'll leave it to you to decide.	
I would be grateful if the room you have chosen for the show could be kept clear whilst I setup. It does tend to spoil the surprise when children are present watching me setup the show! This should take no longer than 20 minutes, and I find many parents use this time to feed the children, and make sure they have used the bathroom before the show starts! Thank you for your cooperation in this matter, it's greatly appreciated, and it certainly goes towards making the event run smoothly.	
I look forward to seeing you on April 12 <sup>th</sup> , and I'm sure we'll all have a great time.	
Yours sincerely,	
Your name here.	

Incidentally, these types of round stickers for the kid's names can be purchased inexpensively from office supply companies such as Staples, Viking Direct, or from your local stationery store. You could even make them.

As an extension of the sticker idea, we know of some magicians who provide colour coded stickers in order to 'pre-categorise' children before the show. You might like to try this too, so that when the kids enter the room, you can ask for all the children wearing *blue* stickers to sit on one side, and for those wearing *red* to sit on the other side. This helps to control them effectively because they have to focus on a specific task. It can also be beneficial to use the coloured group distinctions during the show. You could call for 'all the reds' to cheer, followed by 'all the blues' as a little 'warm-up' competition. Why not try it and see if it works for you.



Whilst we're on the subject of stickers, another nice idea is to buy or make some stickers to give to kids who come up to assist you during the show. A simple phrase such as 'Magicians Helper' or 'I was a Magicians Assistant' sounds simple but kids love it. They seem proud to wear this kind of little sticker as it makes them feel important. In fact, it's a very cheap way of acknowledging their help, and if you don't have the means to make them, many magic stores stock these kinds of stickers.

As a little marketing tip, you may want to put your phone number and website address on them too!

We have also seen some magicians who give away mini magic wands to helpers. These are about 4 inches in length, slightly thinner than a pencil, and are another great item to present to a helper as a little reward.

You could also incorporate the mini magic wand into the trick they are helping with, so that the youngster is given the mini-wand early on in the trick. Then, when they go back to their seat you can let them keep the wand as a thank-you. It's a simple gift, but it will make a lasting impression on the youngster. Who knows, it might be their show you are booked for next time!

Now, whilst we are on the subject of using volunteers, what about using adults who are in the audience? Is this a good idea or a bad idea?

## Using Adult Volunteers in a Kids Show

There are plus and minus points to using adults as helpers in a kids show. Other adults as well as the kids usually *like* to see an adult volunteer involved, especially if it's a teacher or someone else in authority who they know very well. They tend to see that person as 'more human' in the context of the magic show if they normally only see them as a teacher in the classroom.

Caution is needed however, so as not to embarrass the adult or diminish their authority in front of the children. Additionally, not all adults will feel comfortable about being asked to participate, so it's far better to ask for someone *in advance of the show*, telling them exactly what they will be doing to put them at ease. In fact, get several individuals lined up as you can bet that the moment your one pre-selected adult is needed, they will be caring for a sick child, helping in the kitchen or be otherwise occupied. So ask several people, and assure them that you won't embarrass them in any way.

## Dealing with Troublemakers

As the saying goes, 'even the best laid plans...' Yes, you will always come across an occasional youngster who is intent on being uncooperative or disruptive. Fortunately, there is an easy way to deal with such ones.

If a child is disturbing the show, you should simply stop what you are doing, and tell them firmly that you cannot continue with the show until everyone is quiet and sitting calmly. Just wait a moment expectantly, and they will normally do as instructed. If they are really persistent however, you may have to ask one of the parents kindly to take the child outside the room. They should understand why, and cooperate. Again, don't hesitate to stop the show until the matter has been dealt with.

However, if an uncooperative child is being used as a helper on stage, a somewhat different technique is needed. If the routine is almost finished, it's usually best to continue till the end and send the child back to their seat at that time.



If that's not possible because they are spoiling the trick for everyone else, it is preferable to send the child back to their seat as soon as possible.

Please note however, that this still ***must be done kindly***. Whatever you do, don't criticize the child, however stupid they may have been. Simply thank them for their help, and ask them to return to their seat, prompting applause where possible. The last thing you want is for the magician to be viewed as the bad guy!

Don't worry unduly about this kind of occasional occurrence. Remember, audiences are on your side, and they will be sympathetic to the way you deal with any troublemaker, be it adult or child.

As a final thought on participation, try not to neglect minority members of the audience, such as individuals with disabilities etc. It's quite possible that in your audience there might be someone in a wheelchair for example, and it would likely mean the world to them to be included, even in a simple way.



*Look out for opportunities to include audience members with disabilities, as they are often overlooked*

Try and consider some simple questions that you could use for such ones, such as "Can I ask the young lady in the wheelchair to choose a colour from these four handkerchiefs I'm holding. Which one is your choice...red, yellow, green or blue?" By doing something like that, you have shown consideration for, and involved an audience member without them having to come up on stage.

Now, another technique that you can use effectively to perform a great kids show is:

## **Make them Laugh**

Children love to laugh, and it really is a delight to see them excited and giggling! But remember that children have a very different sense of humour so you have to try and get tuned in to what makes them laugh.

As a general rule, *visual comedy* tends to work best, however there are some very effective spoken comedy ideas that kids enjoy too. Let's explore a few of these various chuckle inducing ideas...

One thing that never seems to fail in reducing kids to hysterics is when the magician appears to hurt himself! Maybe he trips up, traps his fingers in the top of a box, falls over a prop, has a prop bash him on the nose, or something else along those lines.

One of the USA's foremost children's entertainers who performs under the stage name 'Silly Billy' came up with a great routine using an inflatable magic wand. You may have seen other inflatable 'props' such as bananas, hammers etc but the great thing about this wand is that it is large enough to look funny on it's own anyway, plus it's well known as a standard magicians prop.

Silly Billy (a.k.a. David Kaye) has a hilarious routine that revolves around this prop – it is simple but incredibly funny, and the inflatable wands are highly recommended.

A young volunteer is invited on stage to help with a trick, and a tiny wand is made to transform into a huge inflatable wand, which naturally ends up being bashed over the head of the magician by the child! Adding to the humorous situation, the magician then handles the wand personally, which acts as if it has a life of it's own, attacking the magician!

It's very difficult to describe this routine without seeing it, but it is a great example of a simple prop being used for great comedy magic. You can obtain these inflatable wands from many magic dealers, and they are not expensive. Again, for your convenience they are available for purchase on the internet at *The Magic Store*: [www.the-magic-store.com](http://www.the-magic-store.com)

Why not try something similar yourself, perhaps asking a child helper to hold the wand, and whilst focusing on a prop, use the classic line "when I nod my head you hit it!" See what happens, they just can't resist that kind of invitation!

Whilst we're on the subject of the hilarity of watching an entertainer pretending to be hurt, some years ago I saw the British entertainer Brian Conley perform one of his solo shows. He's not known as a magician, but he does a bit of everything in his act including singing, impressions, comedy, magic, and last but not least....fire eating!

This last part of his show was hilarious as he nervously pretended to 'attempt for the first time' a dramatic feat of fire eating. However, in every performance he would hold the flaming torch under his arm in preparation for the event, then 'accidentally' burn his arm-pit with the naked flames! It was extremely funny to watch, and an excellent example of this type of comedy.



*Brian Conley*

Something else that always makes kids laugh is when the magician is clumsy, and even more so when he makes the same mistakes over and over again. For some reason, in children's eyes that makes it even funnier!

So make a point of dropping props, and ensure things don't *always* go right (although you are still in control). Act disappointed when something goes wrong, and seem slightly offended when the kids laugh. That will all add to the effect!



Don't forget that you can also use many magic props for a comedy effect. Some magic props are particularly suited to children's

shows. We already mentioned the jumbo inflatable wand, and how funny that can be, but another obvious choice is the breakaway wand. If you are not familiar with it, it looks like a normal magic wand except when you hand it to your young helper, it falls into pieces, thus the name, 'breakaway wand.' It can be immediately 'reset' when you take it back from the child, so you can repeat the same effect again and again, and act really frustrated that the young helper keeps breaking your props!

By the way, a great use of the breakaway wand is to claim that you are giving the helper a very special wand, the one that was handed down from your father, and his father, and his fathers father, and his fathers fathers father, and....well you get the point. Claim it's a priceless antique wand that has never let you down, but it needs looking after as it's a bit fragile. Then hand the breakaway wand over, and of course it looks hilarious as it falls apart in the hand of the young volunteer!

Even non-magic related items too can be used for a funny effect. Have you seen those 'snake cans' which look like a regular can of nuts, or some other tin or jar, but when you open the lid, several spring 'snakes' jump out of the can and land all over the floor? You can have the kids in hysterics watching you trying to put one snake back in the can, then picking up another, only for the first one to jump right out of the can again!



Some of these ideas might not sound that funny to read, but trust us, they are guaranteed to raise a lot of laughs with both kids and adults.

Don't forget the many possibilities for dressing in a funny manner, such as using oversized or undersized clothes and accessories. You don't necessarily have to look like a clown unless you want to, but even clown like elements can be very effective, such as large floppy shoes, an obvious looking facial disguise, funny glasses, bright coloured clothes and so on.

If kids only have to look at you to laugh, you have an enormous head start because by doing so, they are immediately subconsciously being conditioned to expect comedy and laughter in the show.

Sometimes one or two items are all that are needed for an obvious comic effect. How about walking around with a coat hanger still on the back of your jacket which you are wearing? Or maybe leave a large price tag trailing from a sleeve.

How about wearing some silly glasses or bright colours of clothes that obviously clash? Use your imagination with this, and try and come up with some comedy dress ideas that suit your personality.

## **Comedy With Words**

We mentioned that you can also be funny in what you say, and when you keep it simple, this too can achieve great reactions from the kids.

For example, try wrongly pronouncing words deliberately so that the kids shout out the proper pronunciation. They love doing this, it makes them feel so good correcting an adult on something so 'obvious.' You could say "*abracadoobry*" for the magic word instead of "abracadabra" for example. Or you could name items incorrectly such as calling a handkerchief a can of soup. Insist that it's a can of soup and see how quickly the kids correct you!

This technique can also work the other way around so that when the kids shout out something, the magician pretends to mishear and then mispronounce the word.

A classic is to invite the kids to shout out a magic word they know, and when they shout 'Abracadabra', pretend they have said '*have a banana!*' Pretend that you just can't believe they said 'have a banana' as the magic words, as it's so silly, and then correct them, or ask if anyone else knows any sensible magic words!

If the kids have the name tags on that we referred to earlier, you can say, "What's your name Mary?", "What's your name James?"

Another fun comedy technique is to start a sentence with a phrase that the kids think they know the conclusion to, and change it at the last moment.

For example, "I need a volunteer, so put your hands up if.....you've never been told off by your mum and dad before." Or you could try, "I'd like you to put your hands up high in the air.....if you're from China!"

You'll find in the examples just mentioned that lots of hands shoot up as soon as you start to say 'put your hands up if.....!' It's a clever technique that is great fun, and it works really well.

Another example might be something like: "As you can see, I'm holding an egg here, and you all know where eggs come from, don't you?" The kids shout out 'Chickens'. You say, "No! – Sainsbury's!" You get the idea.



Another example of comedy in what you say is in responding to what a child volunteer says. You will quickly learn how kids react to certain situations and questions, and this can be used to great effect. For example, "How old are you Peter?"

He replies, "Six."

"You're *sick*, oh we better see if we can find a doctor for you!"

The child says: "No, I'M SIX!"

"Oh, sorry, I thought you said you were sick."

Another popular question for kids that always produces a laugh is to ask them "Are you married? Have you got a girlfriend (or boyfriend)? Would you like one? I heard that one of the boys (girls) in the front row there really fancies you..." And so on. Kids find that kind of thing really funny.

A clever and funny interview idea is to ask the child "So, who's your 'worstest' teacher at school? Mr Brown? Is he horrible, does he really stink? Is he the worstest teacher ever? He is? ..... Well, do you know what, it just so happens that Mr Brown is here today, let's ask him to come on out from behind the door and see us.....I'm only teasing!"

Remember not to get too personal when you do this, always keep it light and funny, and move on if there is any sign that the child is overly sensitive. A crying child is not the best thing for your show!

Now, let's consider another important aspect of performing for kids that is often forgotten....

### Words and Phrases for Kids

If you have ever been to America (or conversely if you have been an American visiting Britain), probably your first visit left you somewhat bemused



about various words and phrases that you heard. They might have sounded familiar, but the meanings weren't clear. For example, to a British person visiting the U.S., words such as trunk, sidewalk, faucet, freeway and soda sound somewhat familiar because they are English words, but they may not understand the meaning.



Interestingly, the same kind of divide exists with adults and kids. The vocabulary of children is far more limited than we realise, and a magician has to be careful not to use words that children do not understand. It would be like talking in a foreign language to them!

Let's list a few examples related to magic, and the alternatives you might use for kids...

#### Adult version — Kids version

Vanish = **Disappear**

Levitate = **Float in the air**

Transform = **Change from one thing into another**

Penetrate = **Make one object go through another**

Transpose = **Make two objects change places.**

Trunk = **Box**

You get the idea. As you can see, sometimes a single replacement word will not suffice, and a phrase is needed to explain what you are doing.

So try and get tuned into a child's vocabulary, it makes a huge difference when kids understand what you are talking about! Maybe the children have it right, and our language is too complicated.

## **The Importance of Ages**

There are probably three broad groups of children that you are likely to be asked to entertain, divided by approximate age ranges. There are the 3 to 6 year olds. Then the 7 to 9 year olds, and finally the 10 to 15 year olds.

Each of these groups needs somewhat different handling in order to achieve the best show possible, but bear in mind that the following points are generalisations, and you will always find variations according to location, background, education etc.

These divisions also highlight the fact that it is preferable not to mix a wide spread of ages in a single show if possible. Because the age groups often need handling differently, a mixed audience means compromises have to be made. Ideally, try and ensure that just one age group is in the audience at a time.

### **Dealing with 3 to 6 year old Kids.**



This youngest group are unique in that, to them, much of what they see around them seems magical already. Do you remember we touched on this point earlier? They see their parents put some food into a device in the kitchen, and a few minutes later they take it out cooked (microwave). They hear voices and music coming from a box with a long thin piece of metal sticking out the top (radio). They hold a piece of plastic to their ear and hear a voice from it (phone). Their lives are filled with 'magical' occurrences every day because they don't yet understand how things work.



Another important difference is that this age group needs a slower paced and shorter show. There is so much for their little minds to take in that you are in danger of swamping them, and consequently losing their attention. Also, they have a shorter attention span anyway, so your show generally needs to be shorter in length.

If the parents of these kids, or the organiser insists that you perform for a longer time than you would normally like, break the show up by doing different things between each trick. So, for example, after they are settled and after the first trick, you could ask the kids to stand up, stretch their arms in the air, and sit down. It's a physical exercise that helps prolong their attention span. You can get them to sing a little song, do a little dance to some music and so on. The other benefit to all this is that you extend the length of your show!

Kids this age are easily frightened, so you need to speak more slowly and deliberately, with no sudden dramatic productions or loud noises, such as bursting balloons. You'll scare them witless otherwise, and nobody appreciates a roomful of bawling 3 to 6 year olds! Do be careful as it is so easy to forget that you probably already have loud parts in your act. Note that it's not easy to be a clown character for this group either, as they are easily scared, and they don't understand what a clown is.

Try and get on the same level as the kids where possible, quite literally. If it's a small group, try and kneel down or crouch low whenever you can, especially when introducing volunteers. Paul sometimes sits on the floor with them! This psychological move down to their level works wonders for instilling confidence in them – you will no longer look like an imposing giant!

Also with little children, use visual comedy liberally. This kind of comedy will make them laugh more than anything else! Drop things, pronounce words wrongly, and pretend to get hurt! Then repeat the process! You have to be careful because children are not used to seeing adults act in such a way. As a guide, try not to be TOO silly, and at all times you should be the friendliest, nicest 'uncle' (or aunty) they have ever met.

Another notable difference with children in this age range is that they tend to believe whatever they are told.

They are continually discovering new concepts, and they rely on adults to guide them. It's important to recognise this because many kids' tricks rely on the young audience *questioning* what the magician has done.

For example, a magician might say that a bag is empty when it is not, or use a wrong word to describe an object - to provoke a reaction intentionally. Older kids love this and will shout out to contradict the magician because they *know* you are playing with them, but most under fives will just be puzzled or confused that what you said was not true.

### Dealing with 7 to 9 year old Kids.



Kids in this age range are more aware of magic, and so can appreciate that when you perform a trick, it is a trick. However, with this knowledge of what magic is, some may think they know how a trick is done, even shouting out that they know, but the reality is that they rarely do know.

At this age range more than others the kids like to participate, so let them! Also, include lots of references to cool, 'in' things, like kids TV programs, pop stars, soap opera personalities and so on. When you show an understanding of these things the kids love it, and their opinion of you will soar. It's as if you've been accepted into their little world – you're not an outsider anymore!

### Dealing with 10-14 year olds

This is perhaps the most difficult age range to perform for because they are not adults but tend to think they are! The attitude tends to be an aloof 'You can't fool me, Mr Magish!'



Your magic of course needs to be of an adult quality for this group.

A great way of handling the comment “I know how that’s done” is to eliminate all possible explanations before they even have chance to make the comment. For example, “As you can see, there are no magnets, strings, wires, pulleys, or trapdoors in my hands.” Say this kind of remark even if you *do* perform the magic with magnets, strings, or wires etc, because the youngsters will have nothing left to shout out!

Don’t be intimidated by this age group. As we said, they are still young but like to think they are mature, and they really don’t know how you do the magic, they just want to look good in front of their friends by *claiming* that they know. If the comment “I know how you do that” comes up directly, you could simply say “Okay, I’ll do it a *different* way.”

If you do get the full age range of kids all in the same room and you are aware of this before you go on, at the beginning of the show you can say, “hands up all those that are over 10 years old? Oh great! I’ll need your help. I realise that you’ll know how some of this is done, but as the mature members of the audience can you help me by being patient, and I’ll put some special tricks in later in the show just for you guys, is that fair?” Keep your promise of course.

### **Remember the Parents!**

On many occasions you will have adult parents, organisers and other adults in the audience of a kids show. Don’t neglect these adults, in fact you should try and incorporate a separate line of humour in your tricks just for them if at all possible.

Disney has this idea down to a fine art in their animation movies. The primary audience is of course the children, but Disney knows all too well that it’s the adults who get ‘dragged along’ to the cinema to take their kids! So they always include lots of jokes that go straight over the heads of the kids, but that adults will enjoy. Very clever, and you can do exactly the same with your kids magic shows with a little thought.

As a practical side point, discourage adults from sitting in *amongst* the kids during the show. There are two main reasons for this, firstly, the adults could easily inadvertently block the view of the other children behind, and secondly, the children might feel a bit stifled if adults are amongst them.

The kids need to feel relaxed, rather than feel that their every move is being watched by parents. You might need to tactfully suggest to the adults that you like to keep the front area just for kids, but that they are welcome to stay and watch from the back of the room. The kids will have a much better time when the adults are out of the way!

### About Your Props

Despite the thought that some magicians offer, that magic is best when 'ordinary' props are used, the children's show is one area of theatre wherein strange and curious looking props give you an advantage. Bright colours work very well in this environment.

If you are the sort of performer that has quite a few tricks on display, it is best to cover each prop with it's own coloured cloth until you intend to use it.

You can even 'use' this in your act, saying for example, "I wonder what is under this one?" This serves a useful purpose that the children are not distracted by many different props on display, and they will also know when the show is nearly finished, when they see that all the props have been uncovered.

Where you do use an 'ordinary' item, it is helpful to refer to it as something *special*, for example, "this may *look* like a glass to you, and it *is* a glass, but it's actually a very *special, magical* glass. Let me show you what I mean..."

More than any other form of magic, remember that you will likely soon be performing for the same audiences, especially as you pick up residual and repeat bookings. You **MUST** take notes of what you performed and where. Some tricks will stand repeat viewings, some need to be forgotten for awhile before they are seen again.

You need a dedicated room or space in the house in which to keep your props. Each trick should have its own box, clearly labelled on the outside so that you can pack your show container/box with the minimum of fuss and effort, knowing full well that you left in a 'ready to go' state.

Geoffrey Durham in the U.K. rents a unit in London that is dedicated to his magic business. He stores props there, rehearses there, and has a little office too. You may consider that unnecessary, but it would force you to be professional and treat your magic as a business, and that can't be a bad thing, so think seriously about what you can do along these lines. Is there an area that you can use that is solely for your magic business? It's not essential, but it would help you focus on your business more seriously.

As a final tip about props and your choice of effects, if you are going to do 'sucker' type effects where you lead the children down a certain route, make sure these effects are well separated from each other in the show. Doing sucker tricks one after the other will not leave the audience with a good impression of you, yet many magicians do just that!

### **Practical Advice about Location**

There are some practical considerations to bear in mind, according to whether the show is to be presented outside or inside. Almost always, an inside venue is preferable as you can control more of the variables.

#### **Inside Shows**

1. Use the narrow side of the room for your stage. A long, narrow audience is better than a wide but short arrangement. Why? The wider the audience are around you, the more chance they have of picking up on the methods you use. Keep it narrow if you can. The other reason is that when you talk to one side of a wide audience, the other side can feel neglected.

2. Don't setup in front of a window because the reflection may cause the audience to see the rear of the apparatus or handling of a prop, thus potentially exposing the secret. If you must be by a window, close the curtains to solve the reflection problem, and it will probably provide a superior and less distracting background anyway.
3. If possible, don't setup your performing area next to or near the entrance to the room because late comers will have to enter through that doorway, and they will cause a distraction. It's preferable to have them come in at the opposite end of the room at the rear of the audience.
4. Agree with the organiser beforehand to make a rule that no food or drink should be taken into the show area. Bear in mind the simple equation: kids + food/drink = a mess! Say no more.
5. Make sure that the organisers do not hand out any whistles, bazookas, party poppers or balloons until after the show. You will have more than enough to contend with without fighting to be heard above the noise these toys create.

## **Outside Shows**

1. Plan ahead for wind, rain, noise, and distractions as much as you can. For example, eliminate tricks with items that could get blown over or would be easily damaged by rain. There are other distractions that you can't do much about, such as aircraft flying overhead, trains etc. Don't try and talk over the top of them, just wait till they pass.
2. As an extension of point 1, you may need a P.A. (public address) system to make yourself heard above noise and distractions. If you seldom perform outside shows it would be best to hire a P.A. system from an audio-visual company. Don't forget you will need power for it too, either a long extension lead from inside or a small generator.

3. If the show is part of a larger event such as a fair, festival etc, speak to the organisers well in advance about the specific location. Tell them it is essential you are away from other noisy activities like a live band, or that if that's not possible, ensure that the performances are scheduled not to clash. Also ensure that the location for the show is not by a main pedestrian route, as the continual flow of people walking past will be an annoying distraction to everyone in the audience.

All of these tips of course apply to 'standard' children's performances. For outside venues, where organisers sometimes want you to do shorter shows throughout the day, it is perfectly possible to design some illusions especially for children that can be performed without you saying anything. You can set it to music, and your physical actions enhance the entertainment.

It might seem an unnecessary expense to go to this trouble, but there are not many people doing it, and when you are performing in schools and larger venues, you will still be able to use these illusions effectively.



### **How to Get More Kids Shows than All Your Competitors Put Together**

We have already covered many of the marketing techniques connected with offering kids shows in the last module, including specific guidance about how to market themed shows. It's worth emphasising however that one of the most under exploited areas in the kids show market seems to be performing themed and educational shows at schools.

There is a huge untapped market for you in this field of magic. Let's delve into this area a little more and show you how to offer this kind of show.

For many years of course, magicians have been hired by schools for magic shows, purely for entertainment, no more, no less.

However, there is increasing pressure on school authorities to ensure that special events such as hiring a magician have a lesson incorporated in them, a teaching point or two that 'justifies' having the event. What does this mean to you? Surely, it makes sense to promote your services specifically with that in mind.

Within a reasonable driving distance of where you live (let's say up to two hours away), there are likely to be hundreds of schools, so there is a huge potential market on your doorstep waiting to be tapped. Just as you have learnt to theme a regular show, the same technique can be applied for school shows.

For example, are there any specific issues you know of that are likely to be of concern to teachers and parents in your area of the country? For example, it could be road safety, caring for the environment, making and getting along with friends, promoting reading, staying free from smoking and drugs, and so on. These are just a few ideas to get you thinking along the right lines.

It's not that difficult to build a show around a theme. Once you have decided on a theme, identify and write down the main points that you want to get across, choosing perhaps just three key ones. For example, if your theme is making and getting along with friends your main points might be:

1. Don't automatically trust everyone, sometimes you need to say no to strangers.
2. Having friend's means having someone who cares about you, looks out for you, and someone to share things with.
3. To have a friend, you need to be a friend.

This is just an example to demonstrate the point, I'm not suggesting you use this, but it's a basic plot from which you develop a full show.

Before we go any further, let's just clear something up about these types of themed shows.



Contrary to comments made by some magicians, in no way does a themed show have to be less entertaining than a regular magic show.

Of course, it's down to you to make sure of that, but just because there is a lesson or moral involved, it doesn't mean your presentation becomes staid or boring! Far from it, your show should be even more interesting and enjoyable because it has a useful theme running through it.

So once you have an outline plot, you then need to turn your attention to the magic effects you will use. This is where you can have some fun researching suitable effects.

Your first step should be to look at your existing collection of magic. Are there any effects that you already own that could be adapted to fit the chosen theme?

You may be able to change the look of a prop physically in order for it to become suitable, such as adding other features to it, painting or colouring it differently and so on. Then too, you may be able to rework the way an effect is handled to suit the theme, perhaps changing the sequencing of it etc.

Once you have looked through your existing collection, do a little research of other effects available in catalogues, on the net etc. But wherever the effect comes from, try and look *beyond* the original idea of an effect, because there is a danger of being so fixed on this that your creativity is stunted.

So forget the theme of the trick as it is, and think about the concept of the effect in it's most basic form. For example, 'the professor's nightmare' rope trick is generally presented with the theme of a professor being baffled by the concept of three ropes becoming equal lengths. The science, or physics of that happening doesn't add up, thus it's a professor's nightmare.

However, applying the reasoning just mentioned, (concerning looking at the basic concept of the trick), we realise that the root idea of the professors nightmare effect is of three items all seemingly different, which are then suddenly shown to be the same.



Although the trick uses ropes, what is to stop you *referring* to the ropes as symbols for something else? For example, you might refer to the ropes as three children, each different: one tall, one fat, one with big ears. With that explanation, the audience sees the different length ropes, but they are subtly directed to imagine the different looking children as described.

Then, the three lengths are transformed and shown to be all the same length. The point could be made that it doesn't matter what we look like on the outside, because we are all effectively the same. This trick could be presented with an anti-bullying slogan. You could ask the young audience, "How do *you* see the rest of the kids in *your* class? Do you see and judge them only by their outward appearance, or do you see what they really are, as people just like us, with feelings. We are all the same really."

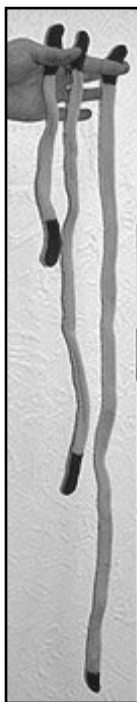
What *other* variation could you use for the professors nightmare?

You could show the three ropes as all different, attributing a *character* to each type of rope, saying that the short rope thinks *he* is best because he takes up the least amount of space, costs less, and can be used in smaller spaces. The middle rope thinks *he* is the best because he is not too short and not too long. The longest rope thinks *he* is best because he is more versatile, and that bigger is better!

Then having transformed the ropes to be the same length, you could explain something along the lines that although each rope *thought* they were better than the other because of their differences, really they are all the same, none is superior to another. The obvious lesson to be applied is to ask the children 'do *you* view yourself as superior to others?

As a trained magician, you have looked at the professor's nightmare and seen it through the eyes of those who have performed it before. Now look at it differently, take it apart and analyse it.

You could for example, start with the ropes all the same length, and demonstrate them as three pupils who all started out at the same school, all the same age, but one didn't bother learning very much, one coasted along, and one wanted to learn as much as possible. The more this final student learnt, the more he grew in his knowledge and ability, and he stood out as a success story.



Again, that's just an example of an effect that could be developed, something to show you the process behind adapting tricks for a themed kids show.

So don't be afraid of developing your own special themed shows, and don't stop at just one theme. Think how useful it would be to be able to offer a couple of possibilities to each school.

Bear in mind too, that throughout the year, schools tend to have their own themed weeks or days. There may be a 'read a book' week, or a 'say no to drugs' week. These times are absolutely ideal for offering specific, tailored kids shows with a lesson behind them.

Do you know anyone who is a teacher? Ask around your friends if they know any teachers, and then find out when these themed weeks are. Alternatively, a bit of digging around on search engines on the internet might reveal the same information.

Think about this. If you were a head teacher responsible for arranging an event, would you choose a magician who offers a powerful, specific, *themed* magic show, or the magician who has a general magic show, with no specific benefits other than to entertain? The answer should be obvious to you.

Don't get us wrong about this, there is nothing wrong with having a general magic show, in fact you need to, however, there is a time and place for everything, and the reality is that if you offer a themed magic show where the kids learn as well as have fun, almost 10 times out of 10 you will be selected in preference to a general magician. Let's put it another way, do you want to make *some* money or *lots*? Then start creating a themed show!

Paul has a belief that before you start on such an adventure, you should ask the people who are truly involved and who are possible future customers.

Ask for an appointment with your local head teacher, sit down, and tell them you are a highly successful children's entertainer, and that you are considering putting together an entertaining show that will demonstrate to young people things to avoid, beware of, or cultivate an interest in.

Ask the teacher what they think would be a useful lesson for their students. Explain that you are able to theme magic in lots of different ways, and that the visual experience combines very well with the visual information to be imparted. Tell them that one of the most successful companies of the later 20<sup>th</sup> century was that owned by John Cleese, who discovered that if the facts of a subject were delivered in normal lecture 'mode', they were not as memorable as those delivered in an entertaining fashion.

The head teachers in your area, by becoming part of what you are planning may also be able to tell you where and how to obtain sponsorship and support, such as education grants, local authority funding, a local business sponsorship, parent/teaching association funding, and so on.

Of course, if the first head teacher you approach does not respond well, just move on and ask the next one. Don't give up, you *will* find support.

### **You Have A Responsibility!**

We would like you to think very carefully about what we are about to say.

As a children's entertainer you have a tremendous responsibility to the world of magic. You are dealing with young minds, and if you let them down they could have a negative view of magic for many years.

Unlike other entertainment fields like pop music, magic does not have a marketing machine constantly encouraging kids to take an interest in it, so it's an uphill struggle anyway. Sadly, far too many magicians do a lot of damage to the field of magic by performing poor shows for children.

In general terms, remember to be positive, upbeat, happy, likeable. Keep the show tight, colourful, and move it along at a good pace. There is no single character or personality that we would recommend in this field, you have to find yourself and see yourself as others see you. Allow yourself to be guided by those factors.

Remember your good ideas book too. When reading magazine articles or books relating to children's magic and you come across a good 'bit of business', *write it down!* Analyse it. What makes it so good? Can it be adapted for your style of performance or character?

As we said at the outset, the rewards of performing for children go far beyond the financial, although that is probably the initial motivation. Enjoy it, have fun, and aim to introduce children to magic in an unforgettably wonderful way.



To round off this section, the following is a collection of witty one-liners and funny comments you are free to use during your own kids shows, or shows where there are a number of kids in the audience:

When introducing a volunteer:

*"Now, Rachel, have you and I ever met before?"*

*"No"*

*" Well how do you know it's me?!"*

*"If this tricks works well, I want the whole audience to clap, cheer, and blow kisses at me! No! Not the boys!"*

To a child: *"I'm going to ask you a question, and if you get it right, you get a prize – do you like prizes? Well, your prize is to kiss all the girls (or boys)! The question is: 'Jack and Jill went up the hill to fetch a pail of .....(child says "WATER!")"*

*"Yes that's right, but what colour was the bucket?!"*

*"Hands up.....(pause).....whose not here yet?"*

Hold a blue handkerchief, balloon or prop, and say, *"What colour is this?"*

The kids all shout: *"BLUE!"*

*"Yes yes, I know they are new, but what colour is it?"*

The kids shout: *"BLUE!"*

*"Yes, I know they're new, I just bought them today!"*

*"Now, what colour is this next one?"*

The kids shout: *"GREEN!"*

*"Yes yes, I know they're clean!"*

*"What about this one?"*

Kids shout: *"PINK!"*

*"Don't be rude, it doesn't stink!"*

*"I'm going to ask you a question, and it's a trick question because I'm a magician!"*

*"Hands up.....(pause).....who's been picking their nose?!"*

## The Last Word...

It might be tempting to read through the following points quickly, almost like a check list. “I’ve read that, okay, and that point,” and so on. Please don’t.

Although the four points below are brief and succinct, they are incredibly important to you. Sometimes it’s better to state a negative in order to reinforce a positive point, and that’s what these are, because they all start with ‘don’t.’ However, view them all as valuable information, like the wise words of a loving grandparent.

**The following should give you plenty  
of food for thought until next time...**

### **4 Things You Should Never Do as a Magician**

- **Don’t tell your audience that you are trying to fool them. Audiences resent this, and you risk building a barrier rather than entertaining them.**
- **Don’t present magic as a puzzle, to be figured out. That is not what magic is about. Magic is fun, uplifting, enjoyable and entertaining whereas a puzzle is just frustrating!**
- **Don’t speak in a condescending manner to audiences, as if you are better than them. You are not, and if you do, you will alienate most of them.**
- **Don’t blame an audience for a ‘bad’ show. There will always be something that you could have done better. Invite constructive comments from anyone, however good you think you are.**

## Quotes To Ponder On

There are some brilliant minds in the world of magic, and we have assembled a few quotes that we hope will encourage and inspire you to action, or perhaps just ponder on...

"Magic isn't about secrets, it's about mystery. It's the greatest gift we can give."

*Harry Anderson*

"We went through hell to get to heaven"

*Siegfried and Roy*

"A show that is scripted to the ninth degree loses it's personality."

*Paul Daniels*

"Not only do lay people see more than you *think* they do, they *do* see more than you do."

*Max Maven*

"Your largest and most visible prop is your body. The audience will spend the whole act confirming or denying their opinion about what they see."

*Author unknown*

"Secrets aren't so damned valuable. There are few that can't be figured out by logical thinking ability."

*Daryl*

"Bigger is Better may be fine for bank accounts, but I don't think it should apply to magic clubs."

*Paul Gertner*



# ACTION TASKS

## MODULE 6

1. Decide on, and learn six magic tricks that are tailored to kids.
- 

2. Become familiar with the breakaway wand, the inflatable wand, and the blooming bouquet. Decide whether to incorporate them into a show.
- 

3. Using the guideline provided, tailor three tricks to the different age groups of kids I will come across.
- 

4. Develop a simple themed show, using the tips provided, and trial the show informally on a group of kids within your circle of friends and family.
- 

5. Take the opportunity to see other children's performers whenever I can in your community, and note what works and what doesn't in their show. Half-term and school holidays provide many opportunities.
- 

6. Learn at least one new comedy line or phrase a week, over the next six weeks that I can use when performing for kids.

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 7**

## **Contents – Module 7**

**A key to booking more shows**

**Packages**

**Pricing**

**How to get the most money for every booking**

**Should you accept offers?**

**Unconventional marketing**

**NEPL**

**3 Golden rules of magic**

**Coping with setbacks**

**Walt Disney can teach us...**

**Expenses form**

**Welcome back again!** We're now getting into some of the advanced techniques of magic marketing, with information that can increase your earnings many times over, quite literally.

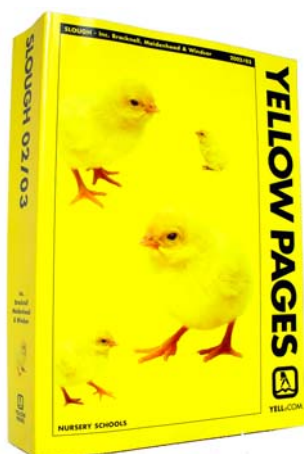
We'll be taking an in depth look at pricing your shows, including the importance of offering a variety of options to potential clients. We'll also review a variety of additional marketing information that will help set you apart from your competition. You definitely don't want to be a clone of other magicians in your area. So without further ado, let's get right into the subject...

## **A Key to Booking More Shows**

This first important tip was learned from a friend of mine who is a marketing guru in the U.S.A. I was introduced, and subsequently worked with him on a project a few years ago, and in doing so, I discovered that he was the brains behind a special marketing strategy developed initially for the Yellow Pages directories in America, and possibly in other countries too.

My friend told me about how the exact same concept he used for yellow pages could be adapted for many other fields, including marketing a magic business. Without wanting to sound too 'hyped', this one tip can easily make you more money in your magic business than you ever dreamed of.

Now you want to know, don't you?!



The vast majority of magicians offer just one type of show, a 'one size fits all' philosophy. This usually happens without realising it, but the problem is that consumers are used to, and even expect choices. Of course, we are all different, and if you asked 10 people what they would *like* from a magic show, you would get many different responses. For example, taking the matter of price, some people are on a budget, some want nothing but the best, and others desire something in between.

The powerful technique I learned is to *offer three packages* for your magic show. But wait, there's a lot more to it than that. Taking the yellow pages organisation as an example, they began to offer what they called a bronze, silver, and gold package to potential advertisers. Actually, it may not have been referred to specifically as bronze, silver and gold, I can't remember, but the principle is the important point.

The bronze package was the basic, 'entry level' deal for those on very limited budgets, consisting of just a straightforward 'line' ad, and there is certainly a market for that. For some businesses, they don't need anything more.



The silver package was a box type of ad which added some more benefits for a slightly increased price, and finally, the gold package offered a much larger advert with many more benefits than both the other packages, for just another modest increase in price.

The key to the success in this method is to make the price difference between the silver and gold packages (or whatever you want to call them) relatively small, so as to make it almost pointless to buy the silver (or middle) package. That way, you cater for the lower end of the market, but you also encourage those on middle ground to opt for a slightly more expensive package than they may have first thought about.

Just as an example to reinforce the point of this method and to demonstrate the kind of ratios we're talking about, the low price for a show might be £120, (\$180) the middle price £175 (\$260), and the high price £210 (\$315). That's just an example by the way so please don't consider that to be a suggested price for all types of shows. We'll consider more about pricing later, but for now we want to drive home the importance of offering options.

If you start thinking about this technique and look around you, you'll soon find other examples are everywhere...



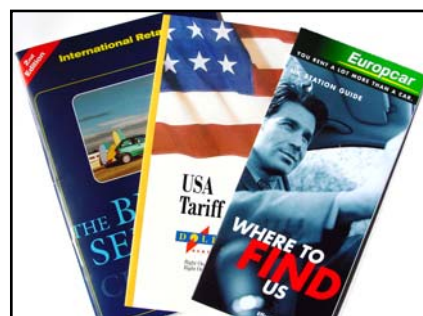
## Some Examples from 'right under your nose'!

As an example, fast food restaurants generally offer three sizes of drinks, and fries don't they? If you compare the relative *actual size* of the drinks, they are usually small, medium, and large, although they are often referred to and marketed by all kinds of names by different companies. However, the principle is the same - the portion size between the medium and the large is much greater than between the small and medium, but the price difference to upgrade to the largest size is smaller than the price difference between the small and medium size. Does that make sense?

Again, the thinking behind it is that if you don't want a small drink, you opt for a medium, but then when you see that the largest size is only a few pence more, you reason that you might as well go for that instead. It works too! How many times have you been into a McDonalds or similar fast food restaurant and agreed to accept the larger size 'for only 20p (\$0.30) more'?

Starbucks use the same technique to sell coffee, although they have opted for fancy names like tall, grande, and venti – that's small, medium, and large to you and I! Again, Starbucks have carefully set the prices so that the difference in price between the middle and large sizes is very small, but the portion size is much larger.

Even car hire companies often use the same approach too. Some of them offer the standard package that includes just the basic rental cost, then there is a package that includes CDW and a few extras, and finally the all inclusive 'gold' package that includes a full tank of fuel, all the taxes, surcharges, in fact everything but the kitchen sink (which wouldn't fit in the car anyway). So can you see how this technique can be used to good effect when promoting your magic shows? Well, it should be obvious to you that with this method, you have the opportunity of appealing to a much wider market, **and** to subtly increase the price of your show for the mid to higher end clients.



*Car rental companies usually offer a range of 'packages'*

Let's see what you need to do to make it work...

Firstly, you need to put together the three packages.

Remember that the basic, cheapest package should be just that. Don't get me wrong, you don't want to skimp on *quality*, and it should be a good show regardless, but you just don't provide as many 'extras.' For example, you might decide to make the show slightly shorter, and miss out a couple of extra features.

Be careful with this – you have to achieve a balance, and you must still include a unique selling point (USP) that sets you apart from your competition in *every* package you offer.

As we've said through the course many times, your unique selling point is one of your most powerful assets, a weapon that can wipe out the competition. If you make your unique selling point powerful enough, the price won't really matter anyway, because the client will want what you offer, and they know that only you offer it!



*Think about what you can offer as 'extras'*

Moving on to the middle package, you want to add a number of benefits to this package that makes it stand out from the basic package, because there will be quite a jump in price. If you've had some experience with shows already, what were the features that the client really liked? These are the kinds of features that you would reserve for the middle package.

It might be something like increasing the length of the show by another 15-20 minutes or so, or perhaps including a special trick that you know clients find irresistible, like using a live rabbit in a kids show etc. You need to come up with additional features that have obvious benefits.

The top package should be the 'all singing, all dancing' show that includes so many extras for such a modest increase in price, that the client would have to be mad to go for the middle package.

### Pile on the Benefits for the Top Package

Typically this top package is marketed as 'all the benefits of the medium package plus....' and then you proceed to list off all the extras. You need to make it sound so good that they will jump at it!

You'll also need to use your imagination here a little to tailor the benefits to your market, but it could be benefits like a special magic set for the child whose party it is, party bags for each child, a pre-show private performance at a corporate event, extra show time added on at a restaurant, making the Director of a company appear in an illusion show, giveaways of special tricks at a trade show, making balloon animals for kids, and so on.



*A magic set is an ideal add-on feature to include in a higher priced package for a kids party.*

Remember, for this strategy to work effectively, there are two key points. Firstly, your extra costs in providing the additional features in the top package must be very low, otherwise you will defeat the objective. Secondly, in the top package you must offer *much more* in terms of the clients *perceived value*.

When you get it right, the incentive is such a powerful one that hardly anyone will opt for the middle package, which is good news for you because it means that either you've catered for their limited budget, or you've 'up-sold' them from a medium to a high package, yes you've earned a lot more money than you would have done otherwise.



## A Simple Way To Make Them Sound Even Better

Now, so far we've referred to these packages as the lowest, middle, and top. It would be sensible instead to use imaginative names for them, for example:

<b>BRONZE PACKAGE</b>	<b>GOLD PACKAGE</b>	<b>PLATINUM PACKAGE</b>
<b>BASIC</b>	<b>PREMIER</b>	<b>PREMIER PLUS</b>
<b>THE STANDARD PACKAGE</b>	<b>THE SUPERB PACKAGE</b>	<b>THE SPLENDID PACKAGE</b>

Apart from sounding much better, another reason why naming the packages imaginatively is beneficial, is because there is a certain amount of the 'snob' factor involved. Many clients will love to tell their friends that they booked the top of the range, exclusive show - the platinum or premier package! Subconsciously, some might consider it worthwhile paying the extra for that benefit alone! People are funny creatures sometimes.

Along similar lines, there are benefits to calling the lowest package the 'basic' package because most people instinctively don't want a basic package, they want special treatment!

A lot depends on the type of show you are performing as to the names of the packages. For example, a package for corporate shows should sound business like and professional, whereas a package for kids shows could use more fun, light-hearted names.

Again, it's a good idea to take a look at the existing marketplace for inspiration, but don't copy someone else - develop your own style. Do you remember early on when we encouraged you to study acting? A trip to any good bookshop will provide you with a host of ideas on how to sell!

## Pricing Your Show

It would be great to be able to list an all encompassing table here with all the prices for all the different types of shows. However, as you may have realised, it's far from that simple, because there are simply far too many variables. Even regions *within the same county* can see a wild fluctuation in prices. So there is no easy answer.

However, we *can* equip you with a way that you can find out what to charge, and guide you to making the right decisions concerning price.

## Prepare for a Shock!

Let me try and shock you a little by stating a worrying fact. Many entertainers, including magicians of course, who *think* they are earning a living from shows are not. Why? Because they haven't worked out their *actual costs*, and subsequently they don't charge enough for their shows!

Let us explain...



*Many entertainers feel out of place  
with accounting and paperwork*

Most professional entertainers are not businessmen, and that's not a criticism, it's just the way it is. However, the result is that when these people work out the cost of doing a show, they don't take into account a fraction of their actual costs. Typically, a magician will reason, 'there is the cost of the outlay of the props, the travelling, a few phone calls, and an hourly rate of my time.'

Sadly, that reasoning is flawed. Why? Because the actual costs of putting a show on are *far more extensive*, and need to include much more if you are not to go broke in the long-term!

Let's consider the real cost of doing a show. Listed below are some of the items that would need to be included in order to get an accurate expenses figure:

Telephone calls	Envelopes	Cost of Office Equip
Telephone rentals	Pens / pencils etc	Cost of vehicle
Printer consumables	Petrol	Cost of props / P.A.
Fax consumables	Vehicle maint'	Tax
Business cards	Clothes	Accounting
Leaflets / brochures	Shoes	Office furniture
Headed paper	Direct Mail	Depreciation of
Stamps	Advertising	equipment

Some may say this list is excessive, but is it really? Actually, we may well have left some items out! Come to think of it, we haven't included all the time spend researching and developing the act, promoting it, responding to enquiries and so on.

So, where does the money come from to pay for all these things? Is there a 'magic fund' somewhere that keeps paying for all these expenses? The reality is that all the items listed above are used in the process of booking and presenting a show, and they have to be replaced as they get used.

Can you start to see why many magicians don't make money? Yes, there may be money coming in, but it all 'just seems to disappear!' Now we know where!

So you have to start by adding up **all** your costs, including a percentage for large equipment outlays. It might take awhile to do this, and you may need some help!



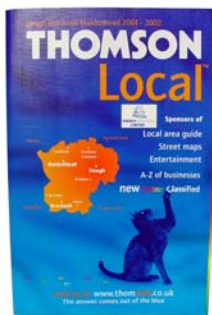
*You might need some help  
keeping your business in shape!*

To help you, we have enclosed a form, and we encourage you to spend a few nights filling in the form, which will provide you with an annual expenditure.

Realise too that you have to add on your living expenses.

Once you are over the shock of what you discover, use that overall figure as a basis for working out a realistic price for your show. If you are a bit depressed by this discovery, don't be, because the next part will soon have you enthused!

## How to Get the Most Money for Your Shows



*Do your research!*

At this point, if you haven't done so already, you need to do a little research, but it will be worth it. We touched on this in an earlier module, but essentially you need to get someone, perhaps your partner or a friend to call a few magicians in the same field as you, from your local business directory, whether it is Yellow Pages, Thompson Local, or some other directory.

Posing as a potential customer, ask them a few questions about what they offer, and what they charge. You will probably be surprised at the range of prices that you are quoted. Bear in mind of course that the average customer will go through the exact same process when *they* are looking for a magician. As a side benefit, make careful note of how your competitors sounded on the phone, what was good and what was not so good about what they offered, and *learn* from it.

Now you have the range of prices charged, where will you fit in? Would you say it's best to be the cheapest, somewhere in the middle, or more expensive than the others?

## Don't Try and Compete on Price

Most magicians reading this course would be advised to set their prices at the highest end of the range. Why? Actually, the reason is simple. In this market, a cheap price generally equates to poor quality in the mind of the customer. On the other hand, a high price equates to a perception of high quality.

Notice we say *perception*. That being so, whilst there will always be a market for the cheapest, there is also *always* a market for the higher end of the, and there are many benefits to charging a higher fee.

Let's examine this aspect a little more. For example, do you realise that *the price you charge has a direct relationship to the number of shows you need to do*, in order to earn a certain amount? It stands to reason doesn't it? If you are earning twice as much per show, you only need to do half the number of shows you would have had to do if you charged the lower price! Put another way, would you like to work *more* or *less*?!

**REMEMBER:**

***The price you charge has a direct relationship  
to the number of shows you need to do***

**'Reassuringly Expensive'**

Additionally, surely it's better to have the reputation of being, as one TV advert puts it, 'reassuringly expensive' rather than being known as the 'cheap guy.'

There are many people who will *only* book a higher priced performer because they *want the best*. Of course, carrying that reasoning through, you should provide the high level of service that goes with the price. But it's worth making the extra effort, because as we've mentioned, you'll be able to do far less shows for the same money.

If you take this advice and set your prices at the high end of the range, take the time and trouble to provide all the extras, the personal service, the 'nothing is too much trouble' attitude, wear quality clothes, and generally make it easy for yourself to justify the price.

## Plan for Your Long-term Success

Looking at the other side of the coin, don't look to make a fast profit in the short-term by charging a high price but skimping on what you provide. A bad reputation will spread like wild-fire, and you'll soon have problems finding work, so it's just not worth it. Be proud of your product, and you'll have no problem asking for the higher price.

As a further thought on the subject of fees, let's emphasise the fact that many people are willing to pay a higher price for something they really want. Let us explain...

### A Personal Experience

When I, Andrew, got married, one of the things that was important to me at the wedding reception was to have a good quality live music group. The thing is, I'm fussy about live music as I've seen a lot of rubbish over the years, and I took the trouble to research my options.

Eventually, I found a 10 piece band, with a horn section that played exactly the kind of music I like. They were certainly not the cheapest, but they had a good reputation, and *because it was a special occasion, I was happy to pay the price*, (and was subsequently delighted with their show.)

Thinking about that experience I realised that if someone is looking to book a magician, in nearly all instances, it is for a special occasion. After all, how many people book a magician regularly? Since it is a special occasion, price suddenly becomes less of an issue.

The most important factor often becomes 'will they do a good show?' followed by 'I want to look good in front of my friends / colleagues / kids / manager at work etc'

Now, we are not suggesting that you take advantage of this thinking on the part of prospective clients, but it should help you to realise that *especially on unique occasions*, **people are willing to pay the price you charge**. Can you see now why being the cheapest can actually prove to be a disadvantage?

Let's look back to the telephone call from the client. Once you have discovered exactly what they are celebrating, use the phrase, "your special occasion" or "this very special occasion" in the conversation. This will implant in their minds that it is even more special than they realise, and that you are aware of it.

### **How to Charge Even More, Without the Customer Realising**

The heading above might seem as if we are promoting something underhanded or illegal, but that's not the case at all. It's psychology again.

You see, many people in all aspects of business set their prices at round figures, such as £100, £350, £700 and so on. However, when a client is looking at your brochure or marketing materials, subconsciously, a non-rounded cost will feel better to them. Why? Because their perception will be that careful thought has gone into arriving at that price, and it will seem that you are charging just the right amount so that you make a profit, and so that they get good value.

In practical terms then, if you have decided that one type of show needs to be charged at £600, make the actual figure £625, £630, £624, whatever you like, but don't go under the price you had initially set, and don't go too far towards the next price 'band' by making it £690 or so.

This is a great way to increase your profit, because the extra amount is hardly discernible from the customer's point of view.

They will see the main figure such as three hundred, and generally ignore the additional few pounds or dollars.

As we said, they will also be more comfortable with your pricing because it will seem that you have carefully worked out a very specific price, rather than 'plucking a round figure out of the air.'

### Should You Accept Offers?

Whilst the English culture is not especially known for haggling, (unlike many countries), it doesn't stop people occasionally trying to get a lower priced show when they are making an enquiry. How can you overcome this?

**We strongly advise you not to discount your prices.** The problem is that it de-values your show, and word can quickly spread to others that your prices are negotiable. Is that what you want? We didn't think so!

Stand by your prices, be firm, and don't fall into the trap of discounting on demand.

There are always exceptions to every rule of course. For example, let's imagine you receive a call for a short notice gig during a quiet period, but the client obviously has a limited budget.

You might agree on that occasion to working with their budget, by *leaving out some elements of your show*, taking the view that a lower fee is better than no fee on that occasion.

The advice to leave something out of the show is very wise, and it was a principle that was shared with me by a friend of mine who is an expert in sales. He applied the reasoning to various businesses and said in one of his UK seminars, "if they want *you* to accept a lower fee, then *they* must be prepared to give something up too." That's fair isn't it? And importantly, you won't devalue your show.



## N.E.P.L.

Moving on to another aspect of marketing now, are you suffering from N.E.P.L.? No, it's not a disease, it stands for 'Not Enough People Looking.' What this means is, can you say that there is a constant stream of people aware of your services, being presented with information about them, and actively looking at the information, or more specifically, considering booking you? If you are honest, you will probably say no.

This is a very common problem with entertainers because they will often work hard to get some bookings, then when they have a few dates in their diaries filled, they stop their advertising. That's the last thing you should do!



*Is your diary showing evidence of NEPL?*

One of the qualities of successful business people, including top magicians, is consistency. What is consistency? It's doing the same thing over and over again.

So if you place an advert that brings in a few shows, don't run it for just a few weeks, keep it going! If you do some mail-shots that bring a result for you, keep it going, yes even during the busy times. If you get lots of referrals from a particular type of show, keep doing those shows! And so on...

This may sound very obvious to you, but it's one of the main reasons why many performers fail. Don't let it happen to you.

In local advertising, they say that it's the sixth advert starts a response. The point is you have to keep at it. Don't expect a response straight away.

Imagine a desk fan that is whizzing around, but that suddenly gets unplugged from its power source.

At first the fan keeps rotating at the same speed, but very soon, it slows down, slower and slower until it stops. You know that unless the fan keeps plugged into it's power source, it *will* slow down.

The same is true with your magic business. When things are going well, like the fan at full speed, the temptation is to 'unplug' the sales and marketing 'force', reasoning that the momentum will just keep you busy with shows. For a while that may even appear to be so. But the reality is that it will *always* slow down without the driving force of the marketing methods to steer customers to you.



Coming back to NEPL (not enough people looking), consistency is the key to always having enough people looking. Budget for your marketing as a necessary part of your business, and never try and do without it, because you will start suffering from NEPL again!

*Don't let your marketing efforts slow down, like a fan that's unplugged from it's power source.*

If all this sounds like a lot of work, it is, but there is no need to kill yourself at it. WE are just trying to reinforce the point that you **MUST** be aware of the importance of marketing. If however, you can honestly say that you are doing a six hour day, five days a week in the magic 'business' then you are about getting it right. On days without shows, spend that time, at least six hours on the business of self promotion.

How long would it take you to contact just 5 local businesses, five schools, five TV producers a day? If you are properly setup, it takes no time at all. Let's suppose you only contact 10 people a day, working five days a week. In a year, you would have contacted around 2600 people! Now, do you see what we mean by consistency?



## Unconventional Marketing

We're going to change direction a little now, whilst staying with the subject of marketing your magic business.

Over the years, there have been thousands of books written on the subject of marketing, and many of them claim to have the best ideas, the most original methods, and so on.

This course has never claimed to have 'exclusively' the best methods in the world, for good reason. It's our belief that there is not 'one right method, and many wrong ones'. The reality is that what works for one person in one place won't work as well for someone else in another area. However, what we are providing you with are tried and tested techniques that have worked, and continue to work for many performers.

The reason for explaining this is that the following section contains some techniques that some might consider a bit 'off the wall'. If they are not for you, don't worry, if they are that's great. However, they *are* proven to work, so please don't disregard them if you are in a position to try them. What have you to lose?

Ultimately, it's down to the individual reader to choose the methods from amongst all the tried and tested ones that are shown to you in the course, and then work with them consistently to get results.

### Why use Unconventional Marketing?

As you are all too well aware, our lives are bombarded with advertising 'clutter.' Unless you live half way up a mountain with just a goat for company, everywhere the rest of us look and hear, our senses are assaulted with advertising that's desperately trying to get our attention. Most of it does a pretty good job too.

However, because of this ever present battering of our senses, we learn to automatically filter much of it out. We fast forward the TV commercials, we turn the radio down or change channel when the adverts come on, and when we read a magazine, our eyes immediately sense which pages are content, and which are adverts.

The problem for you and I wanting to cut through all this 'background noise' to get *our* message through is, *just how do we do that?*

The answer lies in unconventional marketing. What do we mean by that? We could define it as: Unusual, uncommon marketing, using minimal resources, to produce great results.

Let's repeat that:

**Unusual, uncommon marketing, using minimal  
resources, to produce great results.**

Now let's look at some examples of this in action...

On a visit to San Francisco, I noticed one evening that there was a music event happening in the city at one of the large auditoriums. There must have been around 8 to 10,000 people lined up around the block and into the distance, just waiting for the doors to open.

A local radio station had hit upon the idea of projecting a 60' high image onto the side of a brick wall of an adjacent building, in clear view of the crowds of concert-goers! The projection was a simple image promoting the radio station.

I was impressed by this ingenious idea because the advert was in full view of virtually every single person waiting for the concert, and I have no doubt that they would have noticed and taken in the message of the huge image.

It broke the mould of what people are used to seeing as advertisements. It was a classic example of unconventional marketing.

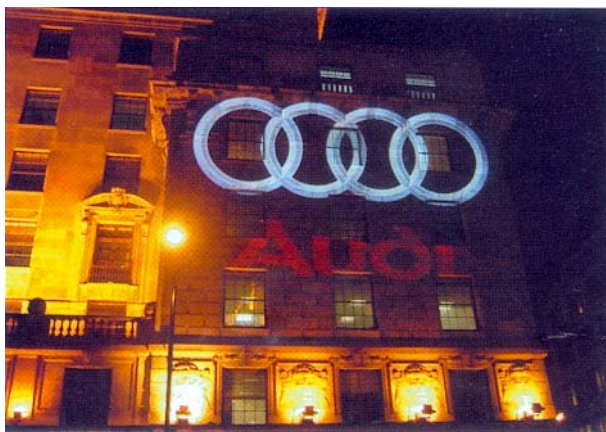
Incidentally, you may be thinking that such a 'stunt' would have cost a lot of money, and at the time I was intrigued as to how it was achieved, so I investigated. Guess what I found?

A block or so away from where the image was, I found a couple of lads with an LCD projector, some crates, and bungee rope to secure it! The projector could have been hired for around £30 (\$50) for the evening, the image was probably designed by one of the students and stored as a 'freeze frame' in the projector, and the crates were probably borrowed from a nearby bar!

Remember, their promotional message was seen by about 10,000 people! Now that's cheap advertising!

Incidentally, I don't know if they got permission to project onto the wall, but they had come and gone within an hour, and, don't quote me on this, but sometimes you benefit by working to the philosophy that it's sometimes better to ask for forgiveness, than to get permission!

Now, we're not suggesting that you do the same thing, or break any laws, but I relate the example because it is unconventional marketing with maximum effect for minimum outlay, and hopefully you grasp the idea behind the concept. Let's have a look at some other examples...



*Audi promoted one of their new showrooms with dynamic projections, and a British magazine projected a naked Gail Porter (UK celebrity) onto the side of the Houses of Parliament!*

## IBM gets in on the act!

Occasionally (seldom actually) large corporations have been known to try unconventional marketing, and another example I came across was of IBM, the computer and software giant.

IBM wanted to promote the LINUX operating system, so they employed graffiti artists to paint pavements and walls in various cities with the phrase 'Peace, Love, and Linux.' Incidentally, they used bio-degradable chalk! The message got noticed, the news media picked up on it, and money could not have bought the resulting national news coverage!

Is your brain starting to shift into this alternative type of marketing yet?

## Through the Square Window...

Another clever idea I saw was on one of these MTV style music programmes, where the studio has a wide glass wall in the background, so that passers-by, fans, and onlookers can view the presenters in the studio.

Several clever individuals realised that the people standing outside the glass wall of the studio were actually 'on camera' for much of the programme, albeit in the background. So they had some t-shirts made up with a promotional message across the front, and two of them stood at the window for the duration of the show, with their advertising message clearly visible to a TV audience of millions! I think they were promoting a new single of a music artist or something similar, so their message was also tailored to exactly the right audience!



*Given the opportunity, hopefully you'll use it to promote something more useful...*

Another example came from, of all places, Times Square in New York. This one was particularly clever, because there is probably nowhere else in the world that has such a concentrated effort on mind boggling advertising in one area.

The unconventional technique in Times Square was to use dogs to carry promotional messages in little pouches on their backs. This was clever because the people that thought of the idea, used small dogs of unusual breeds that caught the attention of passers-by. You may not agree with this, but I'll explain how it worked...

Each dog had a handler with them, and together, in four or five 'teams' they roamed Times Square. Exploiting a natural human trait, members of the public would notice these unusual dogs, and stop, crouch down to 'say hello' to the dog, pat it etc, and they would then be promptly presented with a leaflet for a particular product, normally related to pets in some way, such as dog food.

Companies using this advertising method were paying hundreds of dollars for each dog, each day, and were delighted with the results!

So all these examples stood out from the crowd of conventional marketing, and they were also very cheap to carry out! What's more, because they were unusual, people talked about them, and word of mouth spreads quickly - yes unconventional marketing makes for interesting conversations down the pub! Typically you'll hear something like, "Guess what I saw / heard / received etc today?" That is very powerful publicity!

Hopefully you are now starting to get in tune with this concept, so let's tailor some suggestions for your magic business...

## **Your Vehicle**

Whether you are driving a van or a car, go to a sign writer and ask them how much they would charge to put some graphics on your vehicle. You **MUST** have information about how people can get in touch with you.



This is free advertising, yet few entertainers do it. Some companies have their logo and company name, but no contact details! How ludicrous is that?

You may want to think about buying an unusual vehicle which will attract even more attention. If you are a clown character for example, why not have a bicycle with a small trailer, and ride around town giving out leaflets?

Going back to the projection idea, if you are a restaurant magician, you could place a small gobo projector inside the window so that it projects through the window onto the pavement outside. They are relatively inexpensive, very bright, and really catch the attention of passers-by.

Apply the same thinking that Paul applies to the purchase of magic tricks or illusions – he claims the cost back against tax. BUT, consider this next statement carefully. When Paul was 22, he bought a guillotine effect. It was a good looking, portable guillotine that cost a lot more than Paul could really afford. Let's say it cost £80 (\$120) which was a lot of money when Paul was 22. That prop was in every show for the next 20 years! It is currently being used by Paul's son Martin at least once a week! What was the true cost of the prop? By the 80<sup>th</sup> show it was down to £1 per performance.

We relate this example to reinforce the point that the same is true with advertising and marketing expenditure, if you plan properly. A unique, sign written vehicle may last you 15 years of constant advertising.

Rather than supplying theatres with posters, Paul prefers to supply them with free standing and hanging banners, that generically say, 'Paul Daniels - Coming Soon.' This works out more effective and cheaper in the long-term.

Paul has considered buying some cheap laptops and running Power Point style presentations on these in the box office of theatres where he will be performing.



## Business Cards that Won't Be Forgotten



Next time you get a batch of business cards printed, ask the printer to punch a small hole in the corner of every one! It costs a little extra, but you can use this unusual technique to aid in getting people to remember you. After all, how many business cards have *you* got with holes in them?

Incidentally, if you don't want to pay the extra, buy a hole punch and do a few at a time yourself.

When someone asks you why the hole is there, you could say "when you look at the card again in a few days, it will remind you that ***you must look into it!***"

Or you could simply say "It's so that you remember me as the magician with the hole in his business card."

Another idea is to ask the person who you present the card to if they can push a coin through the hole? It's a play on words, and what you actually do to demonstrate this is push a pencil through the hole so that it touches a coin. In this way you really are "pushing a coin through the hole."

As an extension of this type of idea, why not get your business cards cut into an unusual shape? You may not realise it, but printers are setup to cut all kinds of shapes anyway, so you only have to ask. It will make you stand out from the crowd, because hardly anyone else does it!

Another business card idea is to use credit card style plastic cards with your details etched on them. Again, very few people are using these, yet they are inexpensive and people will hold on to them because they have a high perceived value, plus you'll definitely stand out as different from the crowd.

At one time, Paul worked in local government, and bought stationery for the entire office. One day, a man came in offering his line of stationery products. He explained that it was his own business, and gave Paul a business card which was actually a tiny card, about an inch square. Intrigued by this, Paul enquired, "Why is it so small?" The man said, "Well, it's got my name and number, that's all the information you need, and it all fits neatly on that size of card!"

A week or two later, Paul needed some supplies very urgently, and the 'man with the small card' came to mind. Paul found the little card, called the man, and was quoted a good price for the goods. Amazingly, the entire order was delivered within 2 hours!

Needless to say, Paul was impressed. What's more, the next day in the mail, a large A4 (legal size) envelope landed on Paul's desk, and inside was a huge business card, the same size as the envelope! Attached to the card was a note that read, 'I can now afford a proper business card!' Paul never bought supplies from anyone else after that! Again, another example of someone who dared to be different, and it worked.

Another idea from Paul, which he laughs about now relates to when Paul first started in magic, and was thus unknown. He had the following line printed on his business card, '**Recently stared at the London Palladium.**' This was very clever because Paul had *stared* at the London Palladium NOT starred! Most people however, would read the phrase it quickly and say to Paul, "Wow, you've been at the palladium!" Paul simply gave a wry smile!

Another idea from Paul is to have the following lines written in bold on your business card:

**READ THIS OUT LOUD:**

I am going to book John Simpson  
because his show is amazing!

The recipient of this type of card will be looking for a trick, and in a sense the concept is a bit of a trick, but the point is, psychology says that when someone reads something out, it reinforces the idea on them significantly. So when someone reads the card, they will eventually realise that they have been fooled, but it will be too late. The aim has been achieved!

Whatever techniques you use with your business cards, something you should always do is attach a business card to everything you can, at every opportunity.

What do we mean by this?

When you depart from a restaurant, leave a card or two on the table when you leave. When at the doctor or dentist, or in any waiting room, leave a few cards around. When you pay a utility bill at home, attach your business card before you mail it. When you are out shopping, leave business cards scattered around wherever you go.

If you are a comedy magician, another idea is to print your business card on sandpaper with the message, 'If you think this is rough, wait till you see my act!'

Whatever you do with business cards, don't go cheap on them, they will make you look cheap. This is one area where quality counts.

Need we remind you that these ideas should be geared towards your personality? If you are a mysterious person in your act, your business card will reflect that. If you are comedic, make your card funny, and say something funny when you give them out.

The overall message you should understand with regard to business cards is that they are useless in your wallet. By far the majority of people in business end up throwing away more business cards than they actually use. They tend to hold on to them so long that their address or telephone number will change before they have had chance to use a significant number of their cards.

Business cards should be handed out like sweets to everyone you can. It doesn't even matter if you think that the person you hand your card to would not be likely to use your services. The fact is, you don't know who they know. You may well hand your business card to such a person who then speaks to someone else later that day who is looking to book an entertainer or magician. You must remember this point about business cards!

### **An Unconventional Mail-shot Technique**

Imagine you have sent out a batch of mailings to companies or individuals about your services. You know that most of these will end up in the bin (never expect a response rate of more than 1% - it is a numbers game), so why not have a second batch printed with *'PLEASE DON'T THROW THIS AWAY AGAIN'* at the top. Screw each one up, place it in the envelope and send it to the same addresses again! You'll be amazed at the extra responses it generates!

Whilst we are on the subject of letters, another useful technique is to write a little sticky note like a 'post-it' note on the letter, saying 'thought this might be of interest to you,' and you can even 'sign' it with your initials. That way, psychologically the recipient will place a higher value on your offer.

### **Sandwich Boards**

How about Sandwich Boards? Yes, we are serious, but you can get someone else to carry the boards for you if you are embarrassed about it.

Whilst sandwich boards have been around for years, they are a highly effective unconventional marketing method. What is more unusual than to see a person walking around town with a message on boards strapped to their front and back? It works! People notice, and take action as a result of sandwich boards! In terms of value for money, nothing works as well!



What are some uses for sandwich boards? You might want to promote your website, a magic show in the town, or a 'tease' type of message which encourages people to ask for a leaflet. Whatever the case, it shouldn't be too difficult to employ a student to do the job. They can always do it in another town where they don't know anyone!

Try and make the person who is carrying the sandwich board look different. Get them to wear unusual clothing, a hat, etc. Don't forget that you can extend the boards higher, or use other add-on

items such as balloons.

Actually, any type of promotional board that is carried or supported by a person works well, so give it a try.

### Be A Walking Advert

Often overlooked, you have the opportunity to promote yourself whenever you are out and about by what you wear. For example, you can get a smart Polo Shirt made with your name, 'stage name' or magic logo on it. People will notice it, and you will get work from it! Wouldn't you rather promote *yourself* than *Nike*?

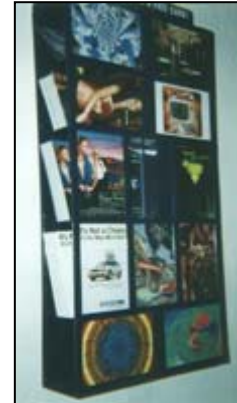


And what's more, why not give away some T-shirts and Polo shirts to other family and friends. If it's well designed, they'll be happy to wear your logo. Don't forget to give them all business cards too – suggest they keep them in their car so they will always be handy.

### Promotional Postcards

This one will cost more compared to most of the other methods, but it's worth considering all the same.

If you've been to a cinema, bar or restaurant in a city recently, you'll have probably noticed racks of postcards on display, which the public can help themselves to. This is really just a novel variation on a business card, but it's much more appealing because the cards have trendy designs on them, and it's for this reason that most people pick them up. Apparently they are most effective with an audience between the ages of 20-40.



We suspect that eventually the idea will lose its appeal, but for now it's a great way of promoting your business. Why not ask an art student at your local college to come up with a design? All you have to do is phone up the college, ask to speak to the head of the art department and ask if they would be interested in using your project as a lesson! Offer to pay for it, and even if the teacher decides not to accept it for a class project, they might be willing to do it themselves, or recommend one of their students! Don't go to an expensive graphic designer, there's no need!

By the way, there are several specialist companies that print postcards. Two that we would recommend are Postcard Print ([www.postcardprint.co.uk](http://www.postcardprint.co.uk)) and the other is UK Flyers ([www.ukflyers.com](http://www.ukflyers.com)) In the USA try [www.postcardxpress.com](http://www.postcardxpress.com) or [www.modernpostcard.com](http://www.modernpostcard.com)

## Freebies

Everyone loves getting something for free, and if you think about it, there are often opportunities to hand someone a simple magic trick or some other gift that is relevant to your business.

When could you hand these freebies out?

If you think about it, most of us come into contact with numerous people throughout the day. The postman delivers a parcel, you pick up a paper at the newsagent, you visit the hair-dresser, drop in on the supermarket, go to the pub at lunchtime, fill up with petrol, attend a doctors appointment, a workman does a job at your house, and so on.

What do you say to all these people you meet?

As the conversation comes to a close, it could be as simple as handing a magic trick like a 2 Card Monte to them in a little envelope with your contact details on it and saying, "Here's something fun for you to play with." Do you think they *will* play with it? Of course! And they will probably tell others about it too, because it's unusual, it's unconventional marketing! And, it's cheap!



Get used to carrying some freebies like this with you, wherever you go – yes make a specific point of it! Sometimes, you'll get into a conversation naturally about what you do, which is even better, and it leads on perfectly to giving away a free trick when you depart.

Don't forget the more traditional giveaways too. Pens can be bought with your name and telephone number on, and new designs are made available each year that are eye catching, so you don't have to use anything boring. You could do a sign the card trick and at the end say, "Keep the Pen!"

### Write a Column

Local newspapers are constantly looking for things to write about, so why not submit an article about some aspect of magic? It could be about how a couple of 'bar' tricks got you free drinks in a local pub, advice on how a few tricks can attract the opposite sex, and so on. It could be a column about the history of magic in your area. What magicians have visited over the years, and what did they do?

Just think of an interesting angle, and you'll have a good chance of getting it published. At the end of the article, you would put your magical mission statement or unique selling point, as well as your contact details and website address if you have one. If you have a show coming up, you can put something along the lines of, 'Peter Reid will be playing at the Peacock Hall in London on 24<sup>th</sup> May'.

If your column is successful, you may even be invited to make it a regular feature, maybe a 'mini magic course' or something similar. If you do that, then obviously keep the tricks very simple, don't give away any secrets!

### **Unusual Competitions**

Suppose you are trying to promote a new show. An ideal unconventional marketing strategy to help you would be to run an unusual competition. The prize does not have to be anything too expensive, the important thing is for the competition to be out of the ordinary so that it's easy for the media to pick up on it and help promote you.

As an example, many competitions seek to find the best of this or that, why not instead run a competition to find the worst advertising slogan, or get people to suggest the worst magic trick ever!

You need to think about your own style and personality for this one. You might offer £1000 (\$1500) as a prize to anyone who can beat you at something where you know you are guaranteed to win. Make sure you cover all the possibilities though, so you really *will* win!

Wherever Paul goes, he finds out who the local radio and TV stations are, gives them two tickets, and the stations run a competition for several days. This is great publicity as the presenters keep mentioning the show.

### **A Free Show in the Local Shopping Mall**

Why not perform a cut down show in your local shopping mall (arrange it with them first). You will almost certainly draw sizeable crowds, and you have the perfect opportunity to let them know what other types of show you offer. It will cost you nothing but your time, and a few hand outs, but you'll get your name around very quickly in the community.

There are several deals to be struck here. Sometimes a shopping mall will pay you to do a show that will be used by them as an attraction. Sometimes they will allow you to do a show and sell merchandising afterwards.



It is even possible to approach local charities and say you will do a show for them in the mall, for say, £250 (\$400), and anything they collect during the day above that amount will be theirs. You appear to be doing a show for charity, but you are getting paid.

In such cases, you should also have your own family and friends present if possible, to hand out business cards and leaflets. The more upmarket the mall, the better.

You might feel guilty about charging charities, but you shouldn't. In the example given, they would not be earning any money without you being there. In general terms, if you do a show for nothing for a charity, they will treat you as if you are worth nothing. If you feel you **MUST** do a show for nothing, you should still ask for a fee, but later donate it back to the charity.

Is it too mercenary to suggest that you get the local press to cover you handing the cheque back? We don't think so. You will have worked very hard for that money, and if you are giving it back, then why not benefit from publicity? Remember, it's very easy to give money, but what you have **ALSO** given is your time.

One week when Paul was working in the clubs, there was a terrible disaster where many school children died, and the nation went crazy with fund raising. A concert secretary who arranged entertainment in the clubs phoned Paul and told him he had arranged a charity night to raise money for the disaster.

Paul happened to be available, but asked the organiser how much was being charged for each ticket. The price was £1 (\$1.50) Paul said he would do the charity show for £9 (\$13), which meant he would donate the same as everyone else. To Paul, this was fair as he also had a wife and kids to feed. The organiser protested. Paul asked if the catering and drinks were being donated, they were not. Paul asked the organiser if he was donating the equivalent of one shift's pay, he was not.

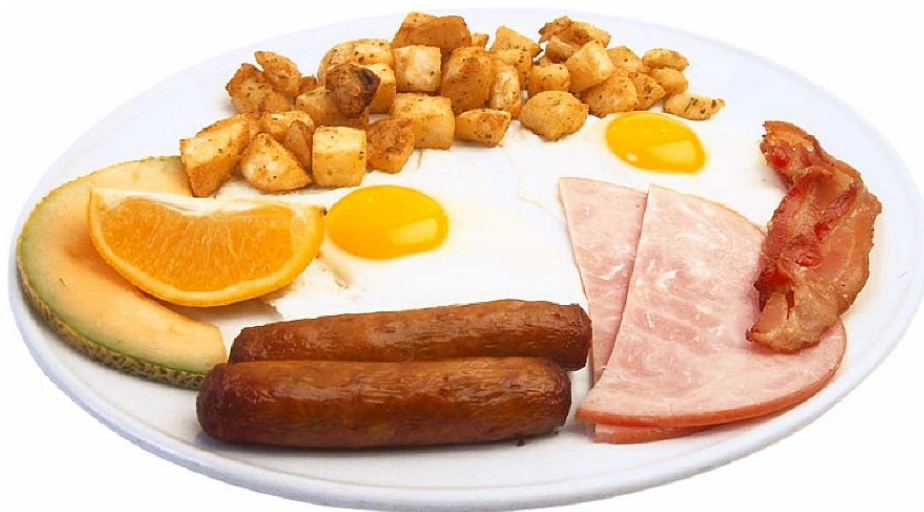
You may have your own thoughts on this, but you can hardly criticise Paul for his reasoning. Don't be taken advantage of, even if it is a worthwhile cause. Many people will EXPECT you to do every charity event that comes along, and it's simply not possible to do so. As an aside, it's only proper to say that even now, Paul does many charity events every month.

## Breakfast Clubs

Originating in the USA, these clubs are now in most towns and cities in the UK and USA. They are run by various groups, and sometimes called the chamber of commerce in the UK, or BNI, these clubs provide an opportunity to promote your services to a wide range of people in the community.

The way it works is a group of around 20-30 individuals from different businesses meet together once a week, or once a fortnight to share tips and most importantly to promote their business.

*You* are a business, you can join this club!



*Even if you're not tempted by the food, go for all the business you can get!*

These kinds of organisations can be very useful to you if you get in with a good group, because it means you effectively have a team of salesmen promoting and recommending your services to others every day, during the course of *their* business. Of course, you agree to do the same for them, but wouldn't you be happy to do that?

When you meet, (over breakfast in a hotel usually), each person gets the opportunity to tell the rest of the group what their latest offer or development is, so you constantly keep them up to date with what you offer.

The reason for the success of these kinds of clubs is that you become friends with the other members, and once they like and trust you, you can be sure that when someone else says to them in conversation 'we're having a party', they will make a point of recommending **you!** Would you like that?

If you are interested in joining this kind of club, refer to your local business directory or search for BNI on the internet, to find the nearest one to you. There is usually an annual membership charge, but you should recoup that from just one or two shows, so it's very cheap advertising, and it uses word of mouth recommendation which is the best form of advertising. Which brings us neatly on to...

A similar idea is to look in the local newspapers and keep a record of local organisation meetings. A classic example for children's entertainers is the Women's Institute meetings (W.I.) Such organisations are always looking for guest speakers. There are also young wives meetings, round tables etc. The point is, find the most appropriate type of club, and offer to give a talk on the experiences of your field. Make it humorous, but make certain that everyone present has your business card in case they need an entertainer for their children or grand children.

Alternative subjects could be, 'the history of mystery', 'how to sell with magic', 'making yourself memorable with magic' and so on.

### **Talk to People!**

Now that might sound obvious, but we know that many magicians are almost secret agents when it comes to telling people what they do! Yes, it sounds ridiculous, but ask yourself, how often do I tell someone what I do? As we mentioned earlier, there are opportunities every day, throughout the day to tell people.

By the way, this is unconventional marketing because very few people do it! How many times have you got to know someone over a period of time, perhaps down the pub or in the gym, only to find out after some months or even years that they run a fascinating business, or provide a service that you wish you had known about before!

Don't be a secret agent when it comes to promoting your business!

Note that there is a big difference between making a nuisance of yourself by forcing yourself on others, and creating opportunities to promote yourself. For example, the simple question 'what line of work are you in' will usually prompt the same question from the other person, giving you the opportunity to plug your magic business. Subtle, but it works, and that's just one example of how easy it is to turn the conversation to something that will benefit you.



If you perform a specific genre of magic, such as school shows, is there any point talking to someone who you know is not a teacher? Yes there is. Why? Because you simply don't know who *they* know! It could easily turn out that the person is a close acquaintance a school head teacher! Never miss an opportunity to talk to everyone, because you never know who *they* know.

**Don't prejudge others, you simply never know who they know.**

### **Seek help from Family and Friends!**

Magicians often overlook how their own family and friends can be powerful salesmen on their behalf. Tell them specifically what you offer, and *ask them* if they can help to promote you whenever they get chance. If you don't ask, you don't get. It's not that they make a conscious decision not to mention you in conversation; it's more likely that they need to be reminded about it.

And of course, when you do get a show as a result of their recommendation, express your thanks with a little gift, that's the least you should do.

Speaking of little gifts, here is a sales technique that was very successful with Paul's brother, Trevor who used to sell electronic keyboards. He would allow the customers to have them for a one month trial period. During the sales conversation, Trevor would find out the name of the customers wife, and when the keyboard was delivered, he delivered a small bunch of flowers to the wife. He never had a keyboard returned!

If the lady of the house, or a lady boss receives a small bunch of flowers from you after a show, they will be mightily impressed.

At first, you might be embarrassed at asking for their help in such a bold manner, but Paul got a big surprise when he went into the middle of America as an unknown, to make a TV programme in 2001.

The premise of the TV programme was that he had to make a living as an unknown performer in America. What did he do? He talked to people! He asked locals what they did for a living, and they replied. Without hesitation, Paul replied, "oh, that's interesting, I'm a magician and I'm working my way across America, working for tips." It was said positively, in a very upbeat manner. Without exception, *everyone* said, "Great, show us a trick then!"

When Paul showed them a trick, they would dive into their pockets and pay him, up to \$20 at a time! Paul was amazed, because he had been doing this for free in pubs and bars for years! He had heard in the past of magicians that went into pubs, asked the manager if it was alright to do a couple of tricks for their customers (for tips) and that those performers earnt more than many West End, Society entertainers. When Paul counted the amount of money he had earnt, and compared it to the amount of time he had spent in the process, he realised that the stories had all been true!

Have the guts to do it! If one pub or bar manager protests, move on to the next one. It really is not difficult to make a living from magic!

## Perform a publicity stunt!



As an extension of performing magic in general to promote yourself and your business, why not plan to do some magic as a publicity stunt? This is easier than you might think.

Although he hasn't performed any magic in doing so, David Blaine has gained massive TV exposure by doing several stunts. He stayed standing up in a block of ice for days, got buried alive in a coffin for a few days, and stood at the top of a very high pole for several days, before jumping off into some cardboard boxes below.

Blaine has milked these stunts for all they are worth, and his fame has spread much wider as a result.

We don't suggest you do the same, but there are still plenty of options. The key to success is to get into the mind-set of an editor, publisher, or producer, and plan a 'stunt' that is newsworthy.

There has to be a *reason* for what you do, that will interest many readers. Fortunately, magic has a head start because it is inherently more interesting to the general public than many other subjects. However, a good 'angle' or story will greatly increase your chances of it being published or covered in the news.

Some angles you might like to consider are:

1. Perform a stunt that ties in with a public holiday or occasion, such as New Years eve, Easter, April fools day and so on. You can also include all the national themed days or weeks such as no smoking day, mothers day, national reading week, and so on. There are many such occasions throughout the year, and you just need to be a little imaginative in linking the theme of the event with some magic.

2. As an example, during 'no smoking week' you might invite anyone who wants to kick the habit to bring a pack of cigarettes to a certain location, where you will vanish the entire amount collected at an agreed time of day. Obviously, you need to plan ahead with these types of stunts, and research well beforehand what events may be suitable.
3. Perform an illusion, such as a levitation, or sawing-in-half, at an unusual location, perhaps on an open floor of a building under construction, or in the middle of a field. Again, you need to combine this with a good story, so for example, you might develop a relationship with a local football club, and then arrange to levitate their captain in the middle of the clubs pitch, with a headline like 'John Smith rises to the challenge this season.' Corny yes, but just look at some other newspaper headlines and you'll see they are no different!

When Doug Henning was beginning a magic show on Broadway, he gained massive exposure simply by circulating pictures of himself levitating a girl on the top of the World Trade Center! From the reader's point of view, they traditionally only see such effects within the confines of a theatre, so an unusual location really does add another interesting dimension to the publicity.

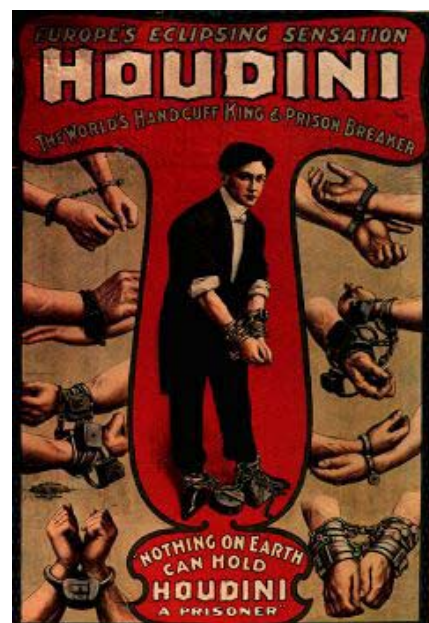
Incidentally, if you plan to do this type of levitation, the pole method is probably the most suitable.

4. Involve a celebrity. Rightly or wrongly, most celebrities don't need to do much in order to attract the attention of the media. So if you know of a local event that is due to involve a celebrity anyway, why not suggest to the organisers that you can help them achieve even more media attention by setting up an illusion for them that involves the celebrity. And you even get to use the resulting photos or video in your own future promotions! Charity events are often ideal for this type of publicity.

5. Do something that appears to be dangerous and that creates tension in the audience. David Blaine's high profile stunts previously mentioned fell into this category, but arguably some might say he took things a bit far. Actually, Houdini was the master at this if you think about the way he attracted national media attention at a time when communication was far more limited.

Straight-jacket escapes, especially when performed under unusual circumstances, like suspended upside down, or when up against a countdown timer are still effective. Of course, these types of stunts should only be performed when you are 100% happy that you can control the outcome successfully, and a high level of practice is essential, especially where safety is an issue.

Incidentally, you may or may not realise that the secret to the straight jacket escape in most cases is secretly creating slack as you put it on, although there are gimmicked versions available which make it even easier. If the straight-jacket escape appeals to you, bear in mind that the physical part of the performance is only a small ingredient, acting is really the key to successfully convincing the audience that you really are struggling.



*Houdini was a master of the publicity stunt*

Now then, changing direction a little, another unconventional marketing technique is...

### **Publish a Booklet and Give it Away!**

This is not as strange as it sounds. Let's explain...



If you were to carefully research some information that relates to the market you serve, you can use that knowledge to write a little booklet or book with the aim of providing some helpful information, tips and guidance for your prospective customers.

This idea, if carried through properly, will automatically elevate you in the client's opinion. Not only will they now consider you to be an expert in the field, but they will also view you much more positively, because you took the trouble to *help* them! The end result will be that they are much more likely to book *you* rather than a competitor!

What can you write about? Here are some suggestions:

**The One Stop Party Planning Guide**

**The A to Z of Booking Entertainment**

**The Corporate Planners Bible**

**Everything you wanted to know about ..... but were afraid to ask!**

**50 Ways to Bring a Steady Flow of Customers to Your Restaurant.**

**The Stress-relieving Corporate Event Handbook**

**Top Ten Tips to Raise Money for Your School**

**101 Ways to Make Your Childs Party Unforgettable**

Make the booklet cheap to produce, but with high quality information and importantly, give it away for free! Don't skimp on the content, make it a really useful resource, rather than just a thinly disguised advert.

The fact that you will be giving the booklet away is the most powerful advert for you. Of course, you need to include your contact details and a few paragraphs about what you offer, but don't go over the top.

It takes a different mind-set to appreciate the value of this idea because it is not natural for most businesses to give something away. You must look at the 'big picture' and see the tremendous benefits from this kind of initiative.

### **When Money is Tight**

If you are new to performing, you probably won't have much money to spend. So how do you promote a show when funds are tight? Again, you need to be creative and think differently to the norm.

Conventional wisdom would say that you should advertise in newspapers and so on, but this can be very costly.

Unconventional marketing forces you to think differently.

For example, what have you got that is of value that you can afford to give away? How about some tickets for your show? Think about it. They 'cost' you nothing, but they have a definite value, because people would normally have to pay for them.

So it would be a logical and sensible idea to set aside a proportion of tickets in every show for marketing purposes. You can use them as a form of bartering.

For example, you can ask a local printer if they could print some basic leaflets and a few posters in return for some tickets (and tell them you are happy for them to put their advert on the other side), you can ask local newspaper boys to distribute the leaflets for you in return for some tickets. You can ask to put a poster in a local shop in return for some tickets. You can ask a small audio-visual hire company for the loan of a sound system in return for tickets. And so on.

Don't be afraid to give away all these tickets. To reason that the tickets could have been sold is narrow minded. Yes, that's true, but would you even have a show if you can't afford to pay for promoting it?

What's more, when these people attend the show, they will probably spend money in the theatre on merchandise, and recommend the show to their friends, so you will probably gain anyway!

You may be reading this and thinking to yourself, I really don't think these people would be willing to accept tickets for these things. Don't be so negative! Of course, not *everyone* will say yes, but many will, and you only need one person to say yes for each type of service, don't you? Don't be afraid to ask!

I'd like to reinforce this point by telling you about my own experience in this regard. On a number of occasions in the early days, I needed technical equipment (lighting and sound etc) for shows. In every instance, I approached a company, honestly explained my predicament of how I needed equipment, that finances were low, that I was trying to establish my career, and guess what? The majority of them said yes without hesitation!

As we mentioned, if there is a lesson here, it is don't be afraid to ask. The worst someone can say is no, and even then you would be no worse off! Travelling circuses have used this same technique for years. You may have noticed that many shop windows display posters advertising when the circus is in town. They may also have some leaflets by the cash register, or some coupons for a discount on certain show dates.



You may not have realised it, but these shop owners are usually given a pair of tickets in return for displaying a poster.

Now, that's cheap advertising because it is very prominent, you can't fail to notice it, and it appears to shoppers as though the retailer is recommending the show!

We shouldn't have to say this next part, but we will anyway. When individuals or companies are willing to help you by providing services or equipment, please don't take it for granted.

Personally, I always went out of my way to express appreciation, at the very least sending a thank you letter or note, and where possible, buying a bottle of wine or a little gift to say thank you. It makes sense to do so, who knows when you might need their help again, and it also helps in developing a relationship. There is no excuse not to show your appreciation in a similar way. Apart from anything else, it's a common courtesy.

Actually, it's my belief that good deeds like those mentioned are always repaid at some point down the line. Where companies helped me out in the early days, I have subsequently given them more business than they perhaps would have ever imagined, but I was happy to do so because of their willing attitude to help *me* when I needed it most.

## Sponsorship

Here's an interesting one, again often overlooked. When we think of sponsorship, we often think in terms of sports personalities who are paid vast sums of money to wear a certain brand of clothes, or pop-stars who are paid millions for appearing in an advert to promote a popular soft drink.

However, sponsorship can often be sought and given by local companies who would benefit from exposure to a local audience.

It is unlikely that you would be able to get sponsorship if you are just starting out, but even if you are moderately experienced, and are planning a local show, you may still be able to work something out.

For example, a local A/V (audio-visual) company might agree to provide some equipment at a much lower rate (or even free) if it is a quiet period for them. It may be that the equipment would have only been in storage in a warehouse otherwise. In such an instance, you could offer to give them a free advertisement in the programme along with an appropriate credit.

To show you that this type of sponsorship is quite common, musicians are routinely provided with instruments by well known manufacturers. It's ironic that these people rarely need free any instruments, but the manufacturers view the publicity as well worthwhile, that's why they do it. Again, learn from this that you should not be afraid to ask.

### **Use Existing Clients**

It stands to reason that it is more effective (and cheaper) to offer your services to people who have used them before, rather than continually trying to find new customers. However, this doesn't change the fact that this is reasoning that is seldom followed through on.

Think about it. If you have performed a show for someone in the past, the chances of them wanting to use you again are very high. Many people like to stick with entertainers they know and trust, rather than 'take a risk' with someone new.

You absolutely must exploit this basic human tendency, you would be foolish not to. Why do it the hard way when you can do it the easy way? In real terms this means keeping in regular contact with all your existing clients. Let them know about where you are performing, and perhaps send them some tickets for a public show that you are doing.

Let them know about any new features you have added to your show, as well as any high profile events you have appeared at.

Basically, you are keeping yourself in the forefront of their minds so that when they do need entertainment in the future, you are the first person to come to mind. Remember, it is far easier to sell to someone who has already experienced your services already. A second or third booking might even be as easy as a brief phone call to set the date and time.

Another benefit to this proactive approach is that even if the previous client is not planning to arrange a show themselves in the near future, they may well be talking to someone who is, and if you keep in touch with them, you will probably be the first person they will mention when asked for suggestions. They might even recommend you!

### **The World's Greatest Magic Trick**

Another idea that Paul came up with that could be used at any busy exhibition, show, public event, fete etc, is to setup a small tent or section off an area. Make a sign that says, 'Come and see the world's greatest magic trick.' As people come inside, you have a little collection pot and you say, "if you'd like to make a small donation, I will show you the worlds greatest magic trick." The donation will probably be about a £1 (\$1.50) or so, and you proceed to show the best, most entertaining and baffling (but brief) trick you know.

The participant will be impressed, and you then ask them to tell everyone about it, but not to tell them what the trick was. These people are your advertising! If you earnt £30 (\$50) an hour, would you be upset?

### **Another Method of Booking Shows**

What we are about to say now demands work, but so does every business. If you have a regular partner – a wife, girlfriend etc, this is the job for them if you don't want to do it yourself. It's a long-term project.

You start to collect birth announcements from local newspapers. Write down the names of the parents and the child, and call directory enquiries or look on the internet for the associated information that you don't have. There are lists available, such as [www.192.com](http://www.192.com) in the UK.

Basically, you want to end up with a note of the names, addresses, and the fact that the child is a newborn baby at the time of writing. Do not fall foul of any data protection laws in your region however.

If you are a children's entertainer, in three or four years time, you get in touch with a direct sell to the parents. The commitment put in to get to this stage WILL pay off as ***you will be first in line to offer your shows***, and you can easily gain clients for life.

How can this be applied to the adult shows? It can be applied by you getting off your backside and taking action, rather than bemoaning the fact that you have no shows!

For example, make a meeting with the banqueting manager of local hotels and tell him honestly who you are, what you do, and so on. Ask him to pass your information on to the major companies that are booking his meeting rooms and facilities. Tell him you will put him on a percentage of the fee. At the same time, try to get out of him a few names of companies, and even names of the people within the companies who do the bookings.

Keep a database in filing cards, notebook, or computer form. Keep contacting these companies, you have to build and advertise to people who may not even have considered an entertainer at their functions. Nothing to do this week? Look in the newspapers again, or phone your local exhibition halls and find out what's on! Is there an exhibition, toy shows, motor shows etc. Go to the venues, do a quick trick to impress them, and hand out your card. Tell them how you can entertain their clients at a future event.

Remember what we said very early on – only the fear of failing will stop you trying. Let's suppose that 90% of the companies say no, you will still be better off than you are now, and you will have developed the technique of selling yourself.

So there you have it: a whole bunch of ideas that you can use to gain market exposure of yourself and your services. To emphasise the point, these concepts work because very few people are doing them, and *because* they are out of the ordinary, more people take note. They are also inexpensive, so you won't need to spend a fortune to do them.

Any one of these ideas can help you book more shows, that's a promise, so just imagine if you were to try as many of them as you can! Keep your eyes out for more unusual marketing ideas. Sometimes reviewing an unconventional idea that someone else used effectively could spark a brainwave for your own promotion, and with just a little thought, you could adapt it to create a winner!

If you would like some further information about unconventional marketing, sometimes called guerrilla marketing, the following websites might be of interest to you:

[www.ammomarketing.com](http://www.ammomarketing.com)

[www.gmarketingcoach.com](http://www.gmarketingcoach.com)

[www.cunningstunts.net](http://www.cunningstunts.net)

[www.swivelmedia.com](http://www.swivelmedia.com)

## **The Three Golden Rules of Magic**

Okay, we know you don't like rules, who does? But we live with rules all our lives, and when it comes to magic, these rules are definitely for your benefit. But did you notice there are only 3 rules? See, it's not that bad after all. And any rebels amongst you will be pleased to know that all of these rules can be broken under certain circumstances, but more of that in a moment. Please learn and apply these rules, as they are extremely important to your success.

Incidentally, it is highly likely that you will have read these rules in other magic books before. The difference is that this time, we are going to tell you exactly WHY these rules are so important.

1. NEVER REVEAL A MAGIC SECRET

2. NEVER REPEAT A TRICK

3. NEVER REVEAL IN ADVANCE

WHAT YOU ARE GOING TO DO



Hopefully you already have an idea why these rules are important. The first rule, never to reveal a magic secret is common sense, because if everyone knew how your tricks were done there would not be much point performing magic. The mystery and excitement will be gone.

The second rule to never repeat a trick refers to doing so in the same performance. You might perform the same trick three or four times in an evening, but to different crowds. The reason for not performing the same trick twice to the same audience is because the first time they will be surprised, but the second time they will know what is coming, and will be looking to work out how you achieved the result rather than enjoying it.

The third rule to never reveal in advance what you are going to do is for the same basic reason as the second rule. The last thing you want is to forewarn an audience of what to look out for! A surprise ending is always the best ending.

Now, having just told you about these 'rules', let us add that they can in fact be broken under certain circumstances. For example, if someone is already a magician, or has a genuine and sincere interest in magic, then you may at your discretion decide to tell someone how a trick is achieved. However, for most people who are simply curious, they will be better served by not knowing. Believe me, they will feel let down and disappointed if you do tell them.

The rule to never repeat a trick can sometimes be broken for effect. For example, if you repeat the same trick but change the ending for a surprise, the result can be very powerful. Or you might perform a subtle variation of a trick the second time to 'disprove' an audience's 'theory' about how a trick is done.

The rule to never reveal in advance what you are going to do might be broken occasionally to deliberately throw the audience 'off the scent'. By telling the audience about an outcome different to the actual outcome you will perform, the final effect can be made more powerful because of the element of surprise.

## Coping with Setbacks

As this module represents more than half way in the course, we thought this would be a good time to deal with how to handle problems and setbacks.

You may already have had some challenges along the way, even to get this far. We encourage you not to lose sight of the fundamental reason why you took this course up. Also, keep referring back to your true reason, the certificate you filled in early on. That can be a major motivation.

Face the fact that things won't always go well for you. Disappointments are as much a part of life as the thrills and excitement, but it's the way you *deal* with them that will make you a winner.

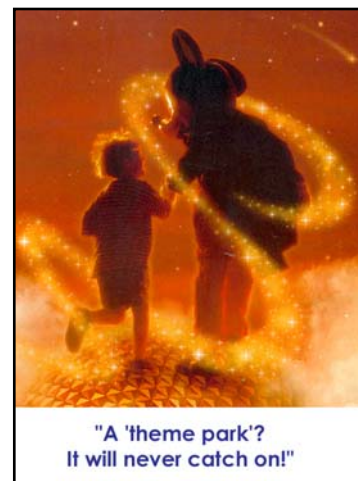
Bear in mind too that whatever mistakes you may have made in the past have no relevance to your future success. One famous motivational speaker often says: "the past does not equal the future."

If you have failed at something in the past (and most people have), start afresh with a renewed determination to succeed. The slate is clean, and with this course you have a much better opportunity than most people to create a tremendously successful magic business.

If something is clearly not working, then try another way. It could be a better way. However, don't be distracted from your key goals. These should always be in the forefront of your mind. Whenever you receive a knock - don't give up, your persistence and determination *will pay off*.

### ***Walt Disney Can Teach Us All a Thing or Two***

A classic example of someone who never gave up was Walt Disney, who dreamt up what was considered to be a 'preposterous idea' of building an entertainment park with rides and attractions in a remote area of Southern California.



He went to the banks to seek funding, and explained his idea to charge people one entrance fee, with all the attractions included in that price. The banks consistently told him it was a ridiculous idea. They simply could not envisage that people would be willing to pay one entrance price for an amusement park as it had never been done before.

How many times was Disney turned down? 302 times! Imagine that.

How many banks would *you* have approached before giving up? Perhaps now you can see the determination and persistence that characterised Disney. Look at what the Disney theme park empire is made up of now: huge theme parks in California, Florida, Paris and Tokyo! Was it worth the persistence? You can answer that yourself.

The Disney example is by no means isolated. The now famous Colonel Sanders of Kentucky Fried Chicken spent **two years** driving across the United States trying to convince restaurants to buy his chicken recipe. He was sure he had a winning formula and yet he was turned down 1,009 times. When someone gave him the break he had been working for, he never looked back, and the business went from strength to strength, building into a phenomenal global business.

It seems incredible, but both Colonel Sanders and Walt Disney became winners not through luck or being in the right place at the right time. They *made* themselves winners. 'Losing' was simply not an option for them.

Another hallmark of Walt Disney and Colonel Sanders was that they never stood still in their dream. They continually evolved their ideas and approach for the best possible outcome, and so should you.

Be realistic about what you want to achieve, but don't make it too easy. When setbacks occur, keep focused, keep going. Remember, the ability to perform magic well will help you in many areas of your life, not just in making money.

That's it for this module, but be sure not to miss the next module where we will be unleashing a host of further tips, advice, and continue the structured approach to building your business.

## **ACTION TASKS**

### **MODULE 7**

1. Put together my three show packages according to the guidance in this module. Ask a few people I trust whether they think my prices are about right (bear in mind point 2, and the advice to position myself at the top end of the market).
- 

2. Write down all the costs I can think of that are related to my business, and work out how much I need to earn in order to be profitable.
- 

3. Put a plan in place to ensure that I always have enough people looking at my business (remember NEPL).
- 

4. Knowing that if I am paid more for each show, I don't have to do so many, I will think of ways that I can add additional benefits to my show in order to confidently charge a higher price.
- 

5. I will investigate at least two of the unconventional marketing techniques of my choice, and put them into practice asap
- 

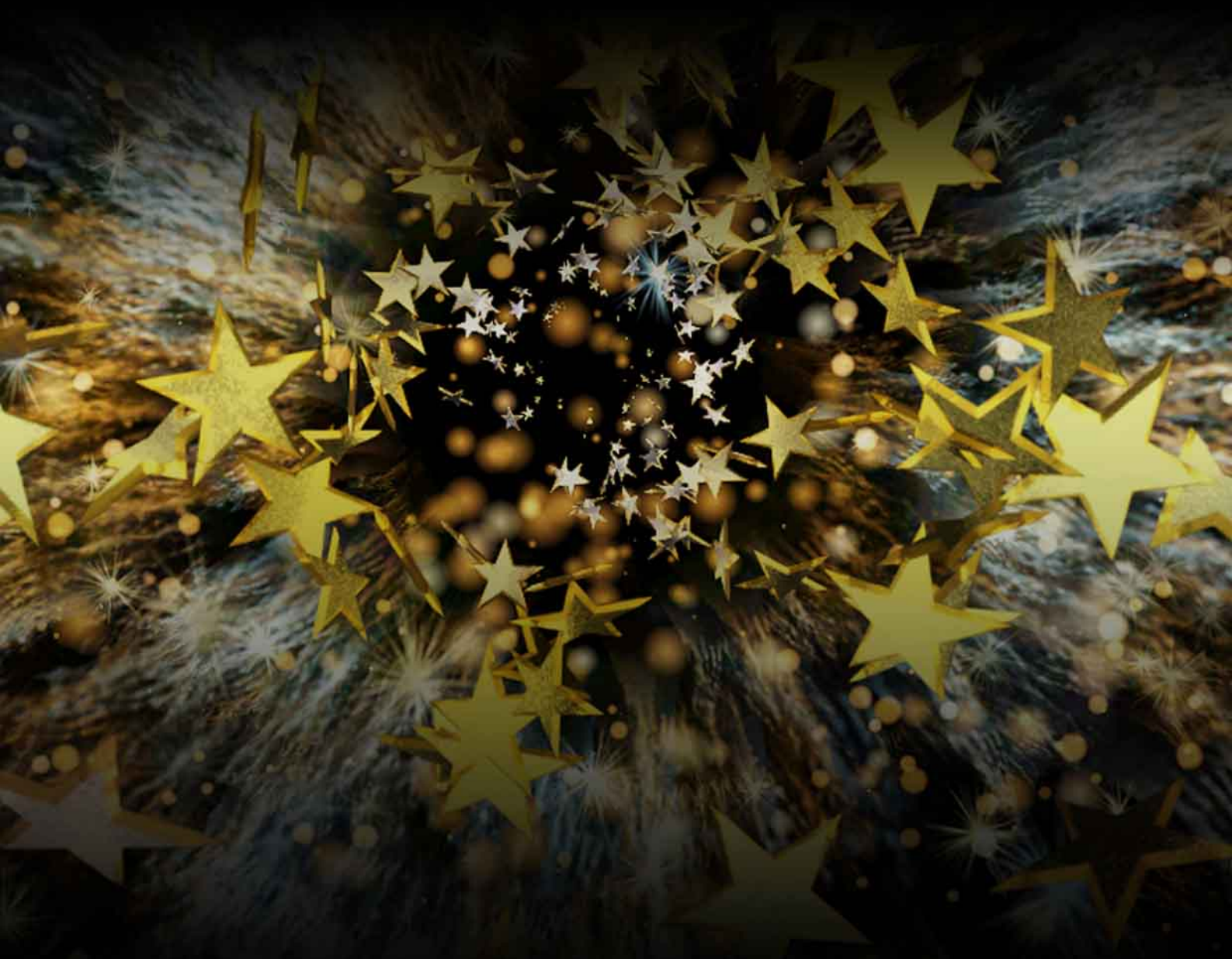
6. Look out for any illusion shows in local theatres that I can attend, with the aim of better understanding the techniques discussed here.

## MY EXPENSES

ITEM	PROJECTED EXPENDITURE IN 1 YEAR	ACTUAL EXPENDITURE
Telephone calls		
Telephone line rentals		
Free phone facility		
Printer consumables		
Fax consumables		
Business cards		
Leaflets / brochures		
Headed paper		
Stamps		
Envelopes		
Pens / pencils etc		
Vehicle fuel		
Vehicle maintenance		
Suit / Performance clothes		
Performance Shoes		
Direct Mail		
Advertising		
Cost of Purchasing Office Equip		
Cost of vehicle		
Vehicle running costs (insurance)		
Cost of props		
Tax		
Insurances (public liability)		
Accounting		
Office furniture		
Depreciation of equipment		

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 8**

## **Contents – Module 8**

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**Developing your u.s.p.**

**Change your mindset**

**Magic with everyday objects**

**Don’t be caught out**

**Borrow an object**

**Spontaneous magic**



**Welcome to Module 8** in the series. Again we have packed the most powerful and useful information about magic into this module, to enable you to make money whilst having some fun along the way!

In this module we'll be getting back to the subject of marketing your shows, with some further ideas on developing originality to make you stand out a mile from the growing crowd of mundane magicians, and we'll disclose some great marketing techniques that are sure to get you excited about promoting your business effectively. These proven techniques if applied, will make the promotion of your business fun, enjoyable, with the best possible impact on potential clients.

We are also going to look at performing magic with everyday objects, and there are lots of great effects for you to try out. Associated with this, many times it's useful to be able to perform some magic on demand, so while we're at it, we'll look at spontaneous magic, which is magic that can be performed on the spur of the moment.

## **Learn to Love the 'M' Word**



Remember 'Sesame Street'?

Well, today's letter is the letter M! M for Marketing. "Repeat after me..."

Okay, enough of that nonsense. It is actually quite funny though, because the word '**M**arketing' likely fills many readers with a fear of the unknown, or a desire to run a mile in the opposite direction.



Whatever the case, marketing is your friend, and it has the power to make you extremely wealthy. So be nice to it! We mentioned at the beginning of the course that it's quite possible to be a fantastic magician and be poor because of ignoring marketing, so you really owe it to yourself to become acquainted with the subject and use it to your advantage.

You may or may not have realised it, but we have already been transforming you into a marketing expert, with the information in the last few modules that will make your magic business explode with interest. Now we're going to add to that knowledge with some further tips.

Just for a moment, let's remind ourselves what marketing actually is.

### **A Common Misconception**

Marketing is the way you advertise, promote, and sell yourself and your business. Normally, it's considered to be a specialist field in its own right. Many people believe that marketing costs a fortune, however:

**Effective marketing does not mean spending vast sums of money.**

No, to the contrary, effective marketing can often be achieved with minimal expense. For example, another commonly held misconception is that the best form of marketing promotion is TV advertising. This is nonsense. Surveys have concluded many times that TV advertising is actually one of the *least* effective methods for many businesses.

Why?

Whilst viewers might remember concepts, funny moments or witty lines in TV advertisements, they rarely remember the actual product or service that is being advertised. What a ridiculous waste of money!

The thing is, everyone still *believes* that TV advertising is the most effective medium. Even relatively small companies continue to spend millions on TV campaigns and whilst some are successful, most are not, and they certainly don't receive value for money. So even if you have some connections, maybe with a local cable channel, forget TV, it's just not worth it.

So if TV advertising is the worst form of promotional marketing for the magician, what is the best? Newspapers. But, before you rush out and put an ad in every paper you can, wouldn't you like to know how to promote yourself for free? I thought so...



## How to Get Free Publicity in Newspapers

You've probably heard people say that newspapers are always on the look out for a good story. Well, it's true. Depending on the publication, every day, week or month, another issue means more content is needed and this is where you can help. How kind of you...

The free publicity that you can gain is in the form of a press release, sometimes called an editorial. No doubt you've heard of these before, but what specifically are reporters looking for?

What makes the difference between submitting a press release that will get published, and one that ends up in the reporter's wastebasket? In the business they call it 'an angle'. What they mean is that any submission for print that you send them has to have an interesting aspect or slant they can latch on to that might also appeal to their readers.

As an example, which of the following headlines appeals most to you...?

**Magician to hold magic show this Saturday**

**Or**

**Local Magician Promises to Levitate School Headmaster**

The answer should be obvious, but just to clarify the point further, here's another example:

**Magician plans new show**

**Or**

**Harry Potter Magic Show Comes To Finchley**

You *must* have an angle to offer a newspaper to draw readers in to the story. **This is the key to free publicity.** Once you have this angle, you can gain as much publicity as you can handle, all for FREE! It's quite exciting isn't it?

So how do you find an angle? Well, you need to think about your own show and style of performance in relation to the following guidelines:

- Is there something new about your business – a feature, offer etc?
- What makes you different to other magicians?
- Is there an event you would like to promote?
- Is there a connection between a news story and a feature of your show?
- Do you have interesting statistics about your show?
- Have you won an award or contest recently?
- Is there a national holiday or celebration you can tie in with?
- Can you make a controversial or surprising claim?
- Are there humorous anecdotes or experiences that could be used as a headline?

You can see that there are many options to help you create an angle. Once you have an angle, hone it into a headline that will become the theme for your press release. You then need to follow this outline for your press release:

### **Headline**

**Paragraph 1** – Outline the basic, important facts about the headline.

**Paragraph 2** – Use a powerful quote that elaborates or demonstrates the points you raised.

**Paragraph 3** – Elaborate on the basic facts further.

**Paragraph 4** – Present the contact details, prices, dates etc.

Obviously this is an outline to guide you, nothing is set in stone. There are a few further notes to enhance your success. Always send the release on good quality white paper, with an easy to read typeface, checked independently for spelling mistakes.

The date at the top of the page should be the date you send the release, not the date you wish to promote.

Also, beware of printing the release in advance, and then not sending it for a few days. If you know you won't be sending the release out for a few days, print the date you will be sending it out on, otherwise it will look like old news to the reporter.

If you have a logo, even a simple one, put that at the top, it will give a more professional look to it.

My personal preference is to email or post the release, as faxes can be difficult to read, or may not get through at all if the recipient has reached the end of the roll! Whatever the case, always phone the reporter to make sure they have received the release, and ask them if they feel it's suitable for inclusion. If posting, send it first class in a white, handwritten envelope.

How far in advance should you send the release? This depends on the publication, but for a daily newspaper about a week in advance is a guide, and for a weekly publication, about two weeks in advance is appropriate. There is no advantage in sending the release too far in advance as it will get forgotten as other items come along, have coffee poured over it, or be hidden under a pile of paper on the reporters desk.

Obviously there is more to the overall process, so let's review a step-by-step guide:

1. Decide on what you want to promote. Is it a specific show, a run of shows at a venue, a magic tour, a new effect, or a special offer?
2. Devise an angle from the above information. Make it interesting, exciting, appealing, teasing etc.
3. Write an initial press release in the format below. Stick to the same layout format. Double space your text to make it easy to read.
4. Contact appropriate publications and find out the name of the reporter that deals with this type of information (entertainment editor / editorial staff etc). Phone and speak to this person and tell them briefly what you want to submit. Ask if they will accept your press release, and if they agree, fax, email or post it to them by name.

Should your release be published, don't expect it to be written word for word as you wrote it. It is common for reporters to use the information provided and rewrite it in a style they feel will appeal more to readers. This is for your benefit, so just go with the flow, after all it's free! Also, be sure to write to the reporter who published your release to thank them. It's a small gesture that rarely happens, and it will go along way to helping yourself the next time you need their support.

Another idea for an angle could be as simple as:

**‘JOHN SMITH (YOU) SPENT TIME WITH  
SOME OF THE WORLDS GREATEST MAGICIANS!’**

Yes, you went to a convention! Get a good quality picture if you can. By the way, don’t fall for the scam of magazines that ask you to provide the copy, photographs, *and* pay for the space – it’s called an advert!

## **How To Perform Your Magic on TV**

Hang on a moment; didn’t we say earlier that TV doesn’t work for magicians? Actually, we said that TV *advertising* is not a good idea for you, and there is an important difference. Performing your magic on TV might get you noticed, and raise your profile, and if it leads to regular work, the rewards can be huge.

People always ask Paul why he is not on TV anymore. Above all else, that’s what he is remembered for in the public’s mind. There is no question that TV has the potential to expose you to a massive audience.

Let’s consider what Paul recommends to you if you are really keen to appear on TV.



*Paul jigsaws through an unsuspecting audience member*

Let’s start with the bad news. A one off TV exposure will very rarely make any difference to your career. You need to be on more than once – weekly or monthly in order to get noticed and build a loyal following of viewers. On the other hand, don’t turn down one-off shows. They can be a great learning experience. If you have the opportunity, go for it. Take an interest and find out as much as you can about this new ‘theatre’ that you have entered.

Television at the moment, still favours the intimate performance, as the audience is generally a maximum of four people sitting about 12ft away from the performer (on screen).

In the future, when every home in the land is fitted with a large screen, perhaps a three dimensional holographic system, spectacular shows may be more the norm, but for now, intimate is better.

The first step is to study the market. Get famous in your own area whilst you learn the rules.

Find a local TV station. Bear in mind that the person that picks the content of the show is the *producer*, not the director or the casting agent.

Watch the programs output by that station. Local news stations often have items of local interest including the local arts scene. Whereas a visit to a magic convention might be fairly new to you, it could be of great interest to a local producer that you left your town to mix with the worlds greatest magicians. It's a great angle to use, as we've already touched on. If you are asked to perform a trick in such a situation, make sure you know it well – there are no retakes!

Also look at regional programs. Ask yourself, would I fit in this show? If the answer is yes, apply to be in that show. If the answer is no, ask yourself how you could *make* yourself fit in the show.

With local stations, the easiest way to get on is to aim for some kind of seasonal exposure, such as Christian celebrations - Easter, Christmas, etc.

The next step is to take your best trick or effect, and videotape it. Use a piece of software such as one of the Pinnacle range or Adobe Premiere to put a nice title on it, have it transferred onto VHS or CDROM, or both formats. Post the videos to the producer of the show that you are interested in.

Paul's personal view is not to enclose anything else, just be sure to put your name and address on whatever media you send. No covering letter is needed, because it will only get separated from the video, and apart from that you want to try and arouse curiosity. A compliments slip is probably a good idea, with a brief note to say, 'you may find this of interest for your (name the programme).

About a week later, follow up by sending another, different trick. If you plan to perform in a chat show type situation, you might want to add a voiceover to the tape that says, "I understand that you are the producer, and although this tape shows the effect being performed with a friend of mine as the participant, this can be performed equally well with your presenter."

The moment you are invited to meet a producer, suggest that you have a four week run of magic (even if you don't at that time).

Incidentally, do not fall into the trap of agreeing to TEACH magic tricks on children's (or any other) TV. 95% of children watching will not be interested in magic as a hobby or career, and besides, they can easily find out from other sources if they are interested. Stand by your principles in a nice manner, the producer will respect that.

Respect? Some years ago, Paul did a fantastic illusion at Silverstone racing track. A Canadian magician walked into a TV producer's office and suggested that he perform the same illusion. In conversation, he happened to say that it had already been performed on the Paul Daniels magic show. The producer said, "so it's not your idea?" When the magician acknowledged this, the producer said, "in that case, we'll get Paul to do it!" The trick ended up being performed live on TV as part of the Canadian Grand Prix presentation.

Having smothered local producers, move onto the regional producers. If you are pitching at a news show, invite the local reporter around to come and see what you might refer to as the strangest local business.



The morning chat shows are best for kid's magicians because women who are stuck at home with their kids make up the majority of the viewers.

If you happen to have an agent, do not trust them about any promises to get you TV appearances – the vast majority of agents are not interested in the promotion of a particular artist, they promote their *agency first*, and then answer the phone to respond to requests that come in.

If someone phones your agent and asks for a magician to be on a TV show, you *might* be the person they pick that day, but you might not!

Start to get ready for TV NOW, well before the event. When you go into a TV studio, bear in mind that they know nothing about magic – you have to do the work for them. There will probably be at least 3 cameras and you need to get used to working the cameras naturally. This takes practice.

In some presentations on the Paul Daniels Magic Show, Paul found that sometimes when he was showing his hands close-up towards the camera, he also had to turn his body to face the spectator AND direct his patter to the rest of the audience, a real challenge. You have to serve the technical requirements and please the audience at the same time.

You also need to look at your magic *very carefully*. 'Finger flinging' is no good in general, in today's digital environment. Leave those moves for live shows.

At national TV level, find the programs that fit what you do. Submit CD's, DVD's or VHS tapes of appropriate pieces of magic for the show you are interested in. Do not send a long illusion show – keep it moving and punchy, even to the extent of showing excerpts rather than the full routines. Also, note that there is no excuse for a bad quality video these days. You don't have to go mad with expensive equipment, many consumer cameras are perfectly adequate for the task.

Some people reading this course will imagine that it is impossible to get through to the right people when it comes to getting on TV. You may be interested to know that Paul phoned up the bookers for *Jay Leno* directly!

Whilst we are on the subject of well known shows, it's vital that you don't do them *first!* Get experience in the local stations first. If you happen to get on to a Leno, or a Letterman style show for example and blow it, you will NEVER get back.

Every time you do a TV show, you will find the production team all meet up afterwards. Ask them how you could be better when you come back. You could also say, "*When* I come back next time, what sort of stuff would you like me to do?" Learn it. Try and give them what they want!

## **Perform FREE shows**

We've mentioned this in passing before, but performing free shows really is a great way to build experience and get noticed. How, in a course about *making* money could we suggest that you perform for free? Look at the big picture and see what is likely to come from doing the free shows.

Firstly, an important benefit is that you will be able to hone your skills in front of a live audience without the pressure of a paid show. If you mess up a bit, so what, it doesn't matter because none of the audience have paid to see you, and they know that!

The benefit from a marketing point of view is that you can make useful contacts before and after the show. Simply ask these people to write you letters of recommendation without them mentioning in the letter that you performed for free. With a few of these letters you are armed with powerful testimony to use in your future promotions and marketing material. That kind of recommendation is invaluable to you.

So how do you go about getting these free shows? Make contact with, and offer your services to organisations such as local charities, round table, old people's homes, churches, and community groups.

Be honest and explain to them that you are studying magic and would like to perform for free in order to get some valuable feedback. Devise a suitable form for this purpose, and invite ratings on various aspects of your performance such as appearance, variety, their favourite trick etc.

The single most useful piece of information you should request is: 'What can I do to make the show better?' This feedback should be taken seriously and acted on. Give the audience what they want! Why not plan now to perform some free shows in your community? Many would jump at the chance to see a magic show for free. View this as an opportunity and you will gain many benefits.

## **Developing Your U.S.P.**

You may recall that earlier in the course we reviewed some ideas to help you develop your own originality. This is such a crucial element to your success that we are now going to expand on that subject.

If you were to ask some high profile business owners what they considered to be the top factors in a successful business venture, you can guarantee that they would all mention the U.S.P. – *unique selling point*. The U.S.P. is what makes you different from everyone else.

If there are 3 magicians in your area, what makes you *better* than the others? How do you stand out as *different*? Why should people book you in *preference* to any *other* magician? Can you see how important it is to develop your own U.S.P.? Without it, you'll be about as useful as a solar powered torch!

Granted, being original isn't easy. I have lost count of the number of magicians I have seen repeating the same tired effects, in an uninteresting way, to a thoroughly bored audience. What a waste, and many of these people really should know better!

Fortunately, you will soon see how you can quickly and easily make yourself stand out from the crowd. You'll be head and shoulders above even many 'professional' magicians who have been performing for years. Yes, you'll shortcut your way to the top – and there's nothing wrong with that.

In the previous modules we have reviewed aspects of developing themes, a character and performance style etc, so you already know the basics. Now let's look at something else that can help you develop an entertaining show:

### ***Focus on the needs of the audience, not yourself!***

What do we mean by this? Well, the natural tendency is to piece some tricks together according to *our own* deciding factors. We tend to choose tricks WE like, tricks WE perform well, and tricks WE have an attachment to. Right now, you need to throw away that reasoning and start afresh.

You can achieve something amazingly powerful, simply by spending a little time researching. Researching what?

### **Become a Private Investigator!**

We would like you to pretend that you are a private investigator. Your mission, should you choose to accept it, is to talk to people, as many as possible, and find out their interests, needs and concerns.

Try and choose people who you might expect to be in an audience of your particular style of magic show.



For example, if you want to specialise in shows for adult audiences, ask adults. If you want to specialise in kids shows, ask kids, and so on.

You don't have to go out with a clipboard and stand in the street all day hassling passers-by, just talk to people you meet anyway in the course of your business. Talk to people who you work for, people who work for you, friends, relatives, acquaintances etc.

What do you ask these potential audience members? Ask them what their **interests** are. Ask them what they **desire** in life. Ask lots of questions without being personal, but do try to dig a bit deeper into their thoughts than perhaps you naturally might.

Make a note of all the responses, and repeat the process over and over again with different individuals until you have a useful number of responses, say about a dozen or more.

From that wealth of information, you need to analyse the responses and look for trends, commonly held viewpoints, and recurring themes.

Can you see where we are going with this yet? You see, these ideas are what interest people at that time. You know that because *they have told you* what is on their minds. By utilising these ideas in your magic, just think how much more powerful your show will be compared to a magician who simply performed a collection of his *own* favourite tricks, according to what *he* likes.

It's really just psychology if you think about it.

If you had an interest in the environment for example and you were scanning the TV for something to watch, if you came across a programme about the environment you would likely stay and watch that programme *because it interests you*. This is what you are doing in this process, namely finding out what appeals to your audience, and offering them a show that includes elements of their interests.

How do you go about *using* these ideas? Well, let's go through this as an easy step-by-step process:

1. Collect the information (we've already done that bit).
2. Make a list of all the tricks you perform well, add another section with tricks you need to improve on, and then a final section of tricks you would *like* to learn. They can be anything at all; it's your wish list.
3. From the information gathered using your investigative skills, list categories of subjects and interests you discovered. As an example, your list might look something like this:

Concern for the environment  
Fear of using technology  
Obsessed with sport  
Cost of living  
Bargain hunting when shopping  
Finding real friends  
Pets  
Dreaming of exotic holidays  
Diets

You should end up with a broad range of subjects.

4. It's now time to *match the subjects with the magic effects* you listed in step two. This step requires the most thought, as you need to try and find a link between each subject and a magic effect on your list.

For example, if you take the subject of the cost of living, you might find an effect on your list that revolves around magically making some coins or a note transform into a larger denomination. Or if you take the subject of the environment, you might find an effect that creates water from nowhere, a trick that makes an aerosol can disappear (playing on the theme of CFC's), or perhaps an effect that magically transforms a few seeds into flowers instantly. Do you get the idea?

Don't worry if you are so new to magic that you don't have many effects to choose from. If that's the case, take a look at some magic catalogues, or the websites we recommended to you. You will find an abundance of effects that would link well with your subjects.

5. The final step in the process is to create an interesting story to use when you perform the effect. We want you to use your own imagination for this, so we're not going to suggest entire stories, but to help you on your way, here are some ideas on attention grabbing phrases for introductions that you might develop:

**"Have you ever wondered what it would be like to...."**

**"There was a recent program on TV that described how..."**

**"I was lying in bed the other night wondering..."**

**"Many people wish they could..."**

**"My science teacher at school used to perform an interesting experiment..."**

**"A few months ago, a news report in Scotland suggested that..."**

**"This might seem ridiculous but have you ever thought what might happen if you were to..."**

Can you see how intriguing these kinds of introductions are? Used well, the audience will want to know more, and you would have given them a good *reason* for wanting to see the magic effect.

This then is a crucial key to your success, and we might summarise it in one sentence as follows:

**In order to capture attention, try to develop a story for each magic effect that is drawn from interests, hobbies and concerns of your own, or that of the audience.**

As the magician, you really want to grab the audience by what you say, making them hang on your every word as you relate and demonstrate the magic. Stir their imaginations, take them on an exciting ride into a realm where the impossible becomes a reality. Yes, get them really excited!

### **An Example – Masters of Magic Show**

At the time of writing, in Orlando, Florida, a magician named Typhoon Lou has his own nightly magic show, which consists mainly of illusions. This type of show is particularly difficult to build stories around, as illusions often don't tend to have a natural link to a subject or theme.





However, Typhoon's show structure worked well, as he has divided it into eleven themed sections, each relating to a specific subject. Sometimes several illusions or effects were linked together and tied into the same subject or story.

As an example, Typhoon used titles in the programme such as: 'The birth of Rock 'n' Roll', 'A toast to my Grandfather', 'Unlocking the mysteries of Japan' and 'The Power of love'. Whilst these titles were fairly general, when it came to presenting the magic, Typhoon used the themes to good effect by relating interesting stories.

For example, during the theme entitled 'a toast to my grandfather,' Typhoon related how as a kid, his grandfather had an uncanny ability to know what everyone in the family wanted to drink whenever they were invited. Typhoon and his other brothers and sisters used to try and catch his grandfather out by often changing their minds about what drinks they wanted, but his grandfather always knew.

As he related the story, Typhoon performed a magic effect where he took a carton and poured some fluid out into 6 different cups in turn. Each time he poured, a different drink came out for different members of the family. First milk, then water, then, lemonade, and so on. A great magic effect, but made so much better by the interesting story.

Please study and try to use this technique in your own shows. It will be to your advantage. You will be staggered by the response and the increase of bookings you will receive as a result of applying this concept.

As a direct result, your shows will be far more interesting, they will captivate the audience, and leave them wanting more. They will talk about your performance with their friends, naturally recommending you to others (free advertising), and will remember you for a very long time.

## **Change Your Mindset Now**

Granted, it takes effort to apply the steps we just outlined above, but the results are well worth it, and it's really not that difficult when you put your mind to it. When you browse the internet or catalogues for new magic, you'll find yourself looking at such effects in a totally different way – instead of dwelling on how cleverly they are devised, you'll be thinking to yourself how you can link them with one of your 'hot topics'.

Here's an extra little tip: keep your subjects up to date. What might be a 'hot topic' one year might be only mildly interesting another. Some topics might change in popularity over just a few weeks or months. Look out for relevant news items that you can use that will have long lasting appeal, and listen for recurring topics in conversations.

Now, at the outset we promised to review some useful information about performing magic with every day objects...

## **Picture the Scene...**

Imagine being away from home, perhaps in a restaurant, on holiday, or even just shopping, and you happen to get talking to someone about what you do for a living. They tell you they work as a salesman, as a receptionist, in a factory, or whatever. Then you tell them that you're a magician!

From experience I can tell you that people will react with great interest virtually 100% of the time. They will start asking you lots of questions about how you got into magic etc, and before long they will nearly always ask you the same thing, no matter who it is. Have you guessed what it could be? They will say 'show me a trick!' They will usually start off asking politely, and if you're reluctant they'll normally end up begging you! Ah, the power you command from simply saying you're a magician!

This seems quite funny when you think about it, after all in what other profession would you get the same kind of on the spot demand from virtual strangers? “Oh you’re a waitress, please can you show me how you serve a meal?” Or perhaps, “wow, you’re a surgeon, can you demonstrate an operation for me?” Or, “so you’re a mountain climber, can I see how you climb that wall over there?” The fact is people *expect* you to show them some magic, no matter what the circumstances.



### **Don't be Caught Out!**

So there you are, someone is demanding to see ‘a trick’ and you are totally unprepared. Or are you? This predicament brings us nicely to the main focus of this module, namely *performing magic with everyday objects*. You see, if you can use readily available items around you, you can perform magic virtually anywhere, and that’s very powerful. You’ll never be caught out by not having props or prepared items with you, as you can use what is already available.



*For most Magicians, it's simply not practical to wear a tux, bow tie, top hat, and be ready to perform magic 24 hours a day, wherever they go!*

*There is an alternative though...*

Actually, there is another benefit to be gained from performing magic with everyday objects. In many ways, this kind of magic is more incredible, more amazing to those who watch it. Why? Simply because they recognise the items you are using, and they know you haven't 'fixed' them in some special way to accomplish the effect.

Fancy props have their place, but when the audience sees such items, they often subconsciously think to themselves 'it must have come from a magic shop, therefore the secret is in the prop.' They then proceed to try and figure out how it works – and that's not what you want!

From these comments, you should see the importance of, at the very least, knowing a few magic effects that can be performed using everyday objects. But don't settle for just that. Be well prepared for as many circumstances as possible, as well as to include easily recognisable, everyday items in each show you do, regardless of whether the situation is planned or impromptu.

### **Borrow the Item You Want to Use**

One additional technique for enhancing the use of everyday objects is to borrow the item you require from a spectator, someone in the audience. Doing this adds another dimension to the effect as the audience will know that not only have you used an everyday object, but that it came from a spectator too, therefore they subconsciously conclude that there is no way you could have secretly prepared the prop beforehand.

I'm sure you're itching to learn some of these powerful effects, so let's get going with the examples. Incidentally, these are not designed as a definitive list, but rather to be a selection of just a few favourites in order to give you a broad idea of the *kinds of effects* that are possible. Rather than simply reading the explanations, please try out and learn every effect, as you will be amazed how amazing they are when performed properly. Don't judge the effects simply by reading the text!

Note that in choosing effects for these types of unpredictable settings, it's preferable but not essential to select effects that can be performed surrounded, in any light, or in noisy conditions, as you are rarely, if ever going to have the ideal surroundings and conditions, that's guaranteed! The following tricks have all been selected to meet those criteria.

Have fun with these tricks, and learn them well. Trust me, you'll be so pleased at being able to perform magic literally anywhere you go. It's a real treat for yourself and others.

## **Crushed!**

This is a superb effect that is ideal for performing at a restaurant or when otherwise seated at a table.

### **Effect:**

The magician tells the audience that he will attempt to pass a coin through the table. First he places the coin on the table, and proceeds to place a glass over it. He tells the audience that it wouldn't be fair for them to see how the coin penetration occurs, so he gets a napkin and wraps it tightly around the entire glass to conceal the coin from view.

The magician makes a magical pass over the glass, and then lifts it up, but the coin is still there. Not to worry, he tries again, but the coin is still under the glass. A third time, the magician tries to make the coin penetrate, but the coin is still there.

This is now embarrassing. In frustration, the magician says he sometimes thinks it would be easier to pass the glass through the table. He slams his hand down on the glass, the napkin crushes down onto the table, and the glass has disappeared. The magician reaches under the table, and he brings the glass from under the table back on top again. The glass has indeed gone right through the table!

**Props Required:**

A glass (preferably a tumbler, not a fragile wine glass). Alternatively you could use a salt/pepper dispenser or some similar solid item like a ketchup bottle.

A coin (can be borrowed)

A napkin, serviette, newspaper, or piece of paper.

**The Secret:**

A few moments before the magician crushes the napkin, he brings the glass towards the edge of the table and allows it to drop into his lap. The napkin retains the shape of the glass, although the audience don't know that, and they don't have any reason to suspect the napkin or the glass – the focus is on the coin. It is then just a simple matter of crushing the napkin and reaching under the table to pull out the glass that has been sitting on the magicians lap.

**Performance:**

Tell the audience you will make the coin pass through the table, and to watch closely. Place the glass over the coin, and inform the audience that since the glass is see-through, you can't allow them to see the secret, so you cover the glass with the napkin. Wrap the napkin tightly around the glass tightly so that the shape of the glass can be clearly seen, and so that when you drop the glass, the shape is retained.

Note: thin napkins might not work, so make sure that whatever you use is not see through, and that it retains its shape.

Pass your hand over the top of the wrapped glass several times as if making a magical gesture, then lift up the glass. Look surprised as you see the coin is still there.

Again, place the covered glass over the coin and make the magical gesture. Lift up the glass again, and as you do so, do two things simultaneously: bring the glass towards your body (and the edge of the table) and drop it into your lap, leaving the napkin remaining in your hand. At the same time naturally lean forwards towards the coin on the table, so that you direct attention on the coin. This will look natural as you express disbelief that the coin is still there. Make sure you move the glass sufficiently back to avoid knocking the edge of the table as it falls. As soon as the glass has fallen, casually move the napkin back over the table. Make sure you hold the napkin as you did before as if the glass is still there, that's very important.

Explain to the audience that perhaps the coin is in a particularly thick part of the table preventing it from passing through, so you move the coin slightly towards them on the table. You then place the napkin over the coin a third time, and make the magical gesture. Once more, you lift up the napkin and leaning forward you can't believe the coin is still there.

In frustration, tell the audience that you sometimes think it would be easier to pass the glass through the table, and simultaneously smash your hand down onto the napkin. It will appear that the glass has penetrated through the table. Move your hand under the table, and collect the glass already on your lap, bringing it on top again, as if it really had passed through the table.

Be careful about where the audience sits for this trick, obviously you cannot have people watching from the sides, as they will see you drop the glass. All spectators should be in front of you, or slightly offset to one side is fine too.

There are some other cautions to note when performing this trick. When you drop the glass, don't lower your hand below the edge of the table, as the audience will become suspicious. If you coordinate moving the coin forwards at the same time as moving the glass back and dropping it into your lap, the audience will be watching the coin. Make sure *you* watch the coin too – the audience follows your eyes. Whatever you do, don't look down! Also, don't shake the napkin, allow the glass to fall naturally when you release your grip.

A suggestion for presenting the effect in a more interesting way might be to relate some story about how you remember an eccentric physics teacher at school telling you how lots of people didn't realise that seemingly solid objects can change their properties under certain circumstances. Offer to demonstrate an example. Explain how your teacher showed you a coin and told you that he could make the coin pass through his desk. At the time you laughed at the thought of that, but he was quite serious, and as you watched him you couldn't believe your eyes. Perform the effect as above, and at the end you could say maybe that proves we don't always know what objects have the right properties for penetrating a solid, but at least your teacher's theory was proved right!

## **Ashes to Ashes**

This is a very powerful trick that can be performed anywhere that has an ashtray, whether in a bar, restaurant, visiting friends and so on. You require a volunteer to perform this trick - assure them that they just need to copy a few simple actions.

### **Effect:**

The magician asks a volunteer to hold their hands out in front of them about 6" apart, and to close both hands into fists. The magician dabs a bit of cigarette ash from an ashtray onto the back of one of the fists, and claims he will make the ash pass invisibly through the hand and come out the other side. When the volunteer opens their hand, there is no ash on the other side, but when prompted to open their *other* hand, the ash appears on that hand instead, an even more amazing accomplishment.

### **Secret:**

The magician secretly places the ash on the volunteer's hand at the start of the trick, without any knowledge by the spectator.



**Props Required:**

Ashtray (with some cigarette ash already in it).

**Performance:**

As you 'clear the table' ready for the trick, move the ashtray to one side of the table. As you do this, place your right forefinger in the ashtray briefly to pick up some ash on your fingertip. If your hands are dry, you might need to wet your finger slightly to start with, in order to pick up the ash. Experiment a few times, and you'll soon see how much you need.

Immediately hold both hands out in front of you, about 6" apart, with your palms down, inviting the volunteer to do the same. In this position, the ashes on your right fingertip will be facing down and thus out of view.

Grasp the volunteer's right hand with your left, placing your thumb on top, and your fingers underneath. In other words, turn your hand over to grasp theirs. Don't grip tightly, just let your fingers and thumb touch their hand lightly. In this position, move yours and their hands apart until they are about 20" apart. Whilst separating the hands, apply a little pressure (not too much) to your right forefinger, so that some of the ash is transferred to the palm of the volunteer's right hand. There is no need to press hard, or rub it in, as the ash will easily pass onto the volunteer's hand. Also, bear in mind that because this is done as you separate the hands, they won't notice it.

Take your hands away from the volunteer's and immediately close them into fists, inviting the volunteer to do the same, preventing them from seeing the ashes.

Take the ashtray and dab the same finger you used initially, into the ashes so that any ash already on your finger won't matter. From the spectator's point of view, this is the first time they have seen you near the ashtray. Using this same fingertip, show the ash to the volunteer, and now move to the volunteer's right side, as far away from their left as you can.

Rub some ash into their right hand on the top of their hand. You might want to acknowledge it's dirty by saying something like "don't worry, you can send me the cleaning bill for your hands afterwards." Clean your own hands with a cloth to dust off any remaining ash.

Now tell the volunteer that you will rub their hand to make the ash penetrate through their hand, and do just that, gently rubbing the back of their right hand until the ash disappears.

Ask the volunteer to open their hand to reveal their palm and the ashes that have magically passed through. Take a close look at their palm in disbelief that the magic has failed. "Oh, where have the ashes gone? It's always worked before."

Pretend you are thinking about the problem for a moment, and then suddenly remember the other hand. "Wait a minute, it couldn't have gone to the other hand could it?" Point to the volunteer's left hand and ask them to open it to show their palm. Sure enough, to the amazement of all, the ash is clearly visible on their open palm.

The fact that you as the magician moved away from the volunteer's left hand early on in the trick is an important factor in its success. Psychologically, the audience forgets that you were ever anywhere near their left hand, and when the volunteer finally opens their hand it is incredible that seemingly no one had gone near that hand!

A suggestion for an interesting way to theme the effect might be to ask the spectators if anyone is thinking of giving up smoking. If someone is, you can use them as the volunteer. If not, tell the spectators that a friend of yours showed you something about smoking that they might find interesting.

Ask for a volunteer and perform the trick along the lines that many smokers don't realise how powerful the tar is in cigarettes, it can penetrate through the body much further than we realise.

Offer to demonstrate how even cigarette ash can penetrate your hand, and of course, the effect finishes with the surprise ending. You might say something like, "is anyone NOW going to think about giving up smoking?"

Another nice little comedy element you might use in the routine is to ask someone if they have a packet of cigarettes. When you are shown the pack, tell the owner you are going to turn the pack into a cigarette lighter. Take one cigarette out, pass the pack back and say, "now it is a cigarette lighter!"

## **Torn and Restored Tissue**

This is a neat effect that can be performed anywhere you can lay your hands on a box of tissues, a thin serviette or napkin, or even some thin paper.

### **Effect:**

The magician tears a tissue into many pieces and then restores it back to one full piece again.

### **Secret:**

There are of course two identical tissues used, secretly switched at the appropriate time.

### **Props Required:**

Two identical tissues (or similar).

**Performance:**

Before commencing the trick, secretly roll one of the tissues into a small ball, and conceal it in your left hand, gripped by a couple of fingers. It will be so small that you should easily be able to hide the tissue from view. However, hold your hand in a natural, relaxed position.

Pick up the other tissue from the table or wherever it is placed, perhaps from a box of tissues, using your left hand (the same hand the other tissue is concealed in).

Show the audience the tissue, so that they can see that it is ordinary and complete, but don't say anything, you just want to imply it to them. Still holding the tissue in the left hand, tear pieces off the tissue using the right hand until it's completely torn into many pieces. Then scrunch the pieces up into a small ball, again, still holding the tissue (now in pieces) in your left hand.

Holding the ball at your fingertips so that it remains clearly in view, further squeeze and shape the ball using your fingers and thumb. Now, here comes the secret move. Whilst rolling and squeezing the tissue, roll the other tissue over the scrapped one so that they switch places.

This might sound as though it will look obvious, but when you try it, you'll soon see that this switch can be done easily without anyone knowing it has happened. It happens as part of the natural rolling motion of the tissue being screwed into a tight ball.

Snap your right fingers together, wave them over the left hand or do whatever you feel comfortable with to indicate the magic is happening, and using your right hand, slowly unwrap the tissue to show it fully restored.

End the trick by casually passing the tissue back to the left hand and roll all the pieces (the torn and full tissue) into one ball, and throw it away somewhere that it can't be examined.

For a more interesting theme, you might perform the effect as an illustration of environmentally friendly products that have just been introduced from Japan: a line of tissues that you tear up, roll, and use again.

You might say: "How many of you go through boxes of tissues when you have a cold? It seems such a waste to use them once and then throw them away doesn't it?" Go into the routine, perhaps faking blowing your nose on a tissue, tearing and rolling it up, and then producing the fresh tissue fully restored. It's just an idea, try and think of another way of handling the effect.

## **Coin Vanish**

This is a neat coin vanish that's easy to perform and uses a very basic principle to accomplish the effect.

### **Effect:**

The magician places a coin in the middle of a square piece of paper. The paper is folded over the coin, and the coin can still be felt through the paper. The magician provides further proof it's still there by tapping the coin against a table or hard surface and everyone hears the sound. Suddenly, the magician tears the paper up into pieces, and the coin has vanished.

### **Secret:**

The way the paper is folded allows the coin to secretly slip out near the end of the routine.

### **Props Required:**

A piece of paper (approx 10cm square) and a large coin (10p or a US quarter)



**Routine:**

Set the coin down in the middle of the paper, and imagining the paper is divided horizontally into thirds, fold the bottom third up and over to cover the coin. Holding the coin in place with your thumb and forefinger, pick the paper up and imagining the paper is now divided into thirds vertically (top to bottom), fold the right, then the left third backwards, underneath the middle third.

Now fold the top third backwards, away from you so that it too is underneath the middle section.

The audience will believe that the coin is totally trapped in the paper as you have folded the paper around the centre. However, there will be an opening at the top of the packet you have just created, and you just need to turn this around to allow the coin to fall into your hand. Here's how you do that:

Transfer the packet from your left hand to your right, grasping it with your thumb and forefinger. As you do this, rotate the packet (turn it end over end) so that the opening is now at the bottom. As you let go of the coin, the packet should allow the coin to easily slip into your open palm, grabbing it as it falls.

You are probably wondering how you get rid of the coin, right? Actually this is easy as you now naturally reach into your pocket to fetch a pen to use as a make do magic wand. In the process of course, you simply leave the coin in your pocket.

With the pen in hand, tap the packet in a magical gesture, and proceed to rip the packet into many pieces. No one will know where the coin went! If you like, you can reproduce the coin from somewhere else, but it's not really necessary.

This time, instead of me providing you with a theme or story for the trick, see if you can dream one up that would enhance the presentation.

## **Levitating Roll**

A stunning effect that can be performed at meal time or in a restaurant. Requires a bit more practice than some other effects but the results are well worth it – people will talk about this one for a long time.

### **Effect:**

The magician takes a napkin from the table, and proceeds to float a bread roll behind the napkin, so that the roll seems to have a life of its own.

### **Secret:**

The roll is held by a fork hidden behind the roll, and is cleverly manipulated by the magician. Read on to find out how...

### **Props Required:**

A bread roll, fork, and thick cloth napkin (must not be transparent for obvious reasons).



### **Performance:**

The bread roll should be directly in front of you, and the fork to your right, before commencing. Take your napkin and grip the top left and right corners with your right and left hands respectively.

As you do this, grasp the fork under the napkin with your right thumb and forefinger so that the handle end of the fork is held along with the top right hand corner of the napkin.

Point the fork downwards towards the middle of the napkin, and with the napkin in front of the roll (concealing it from the audience) use the fork to spike the roll securely.

Without moving your right hand unduly, secretly move the fork upwards so that the roll eventually appears to the audience in the top middle of the napkin. Be careful not to go too high as the fork would be exposed. Believe me, the audience will not know you are using a fork, they will just see the floating roll in the middle of the napkin.

The real effectiveness of this trick comes when you practice other moves to make the roll seem to have a life of its own. For example, try holding both arms up high as if the roll is forcing itself and the napkin away from your body. Pretend that you are struggling to control the roll.

To finish the routine, allow the roll to disappear below the top of the napkin and settle down on the table. Quickly release your left hand grip of the napkin so that it falls to the table, and press your left hand on the roll as if to suggest you are making sure it can't float off again.

With your left hand on the roll, move your right hand away so that the fork spikes come out of the roll. Continue moving the napkin (and fork) away from the roll and place them on your lap (that's the natural place for a napkin anyway).

To hide any remaining 'evidence' on the roll, break it into several pieces. This serves to demonstrate that the roll is normal, as well as removing evidence of the fork marks.



So how could you theme this effect? If the subject of you being a magician comes up at dinner, someone is bound to mention levitation, and this would be an ideal trick to satisfy the spectators. Alternatively, you might ask the spectators if they think there is too much yeast in the rolls. They'll probably ask why you think that, and you could just say, "Well, look at how they rise..."

Please continue your own research of other magic effects using everyday objects. As mentioned, this type of magic is particularly incredible for onlookers, and you should know at least a few such tricks to be prepared for any eventuality.

There are many good books specialising in the subject, which can expand your repertoire, such as 'Self working table magic' by Karl Fulves, which is full of original magic with everyday objects.

Whilst on the subject of books, it's worth mentioning at this stage that if you are interested in expanding your knowledge of magic, and want to get an overview of many magic effects, you can do no better than getting a copy of Mark Wilson's Cyclopedia of Magic, published by Running Press. It's over 600 pages long and is written by Mark Wilson, he's the guy who popularised magic in the USA when he brought it to television audiences of millions in the USA from the 1960's onwards. He reveals many of his famous tricks, as performed on TV over the course of his career. Actually, there are over 200 tricks all explained with illustrations. It's a very useful reference, a mini encyclopaedia of magic.

The publishers have secured a special deal for subscribers by pre-purchasing a quantity of these books for your use. If the offer is currently available, there will be a leaflet accompanying this module explaining how you can benefit.

## Spontaneous Magic

What do we mean by spontaneous magic? The definition in this context is: 'spur of the moment magic performed to someone (or a group) who was not expecting it.' Some magicians naturally do this anyway as part of their own style, but it's worth reminding ourselves of its value. In some ways it is an extension of magic with everyday objects, but in other ways you might use *prepared* tricks in a spontaneous setting.

What are some examples of spontaneous magic?

One situation might be where, as you are paying for something in a shop, you happen to float a credit card in front of the shopkeeper, without batting an eyelid. Or when dining at a restaurant you might vanish a salt and pepper pot whilst other diners look on. This kind of magic is not only great fun, but also gives you many opportunities to refine your techniques outside of doing 'normal' shows.

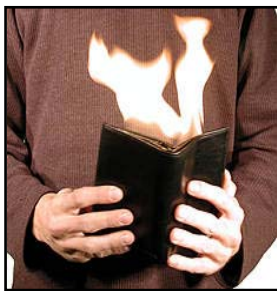
Of course, being spontaneous doesn't mean being unprepared. The *situation* might be spontaneous but you as the magician should constantly be looking for opportunities to perform prepared and well practised magic.

When an onlooker is not expecting to see some magic, the reaction is often greater than when they are forewarned. You can use this increased amazement as a superb opportunity to promote yourself. For example, you can tell the person(s) where you will be performing next, and give them a discount coupon or a business card. It's a simple technique, but they are certain to remember you, and they will inevitably talk to their friends and family about what they saw. After all, you probably made their day!

When choosing effects for this purpose, keep them very short, snappy and obviously magical. Don't do card tricks or use items that are prone to break or that cannot be examined afterwards.

Use effects that can be repeated over again quickly without resetting, and that can be viewed multiple times by spectators without them working out the secret.

Have some fun with this. The look on someone's face when you calmly pull out a wallet that's on fire, or make coins vanish into thin air, is priceless! You might try acting amazed yourself, perhaps saying something like, "Wow, did you see what just happened? I can't believe it!"



The flaming wallet is actually a great effect that I use regularly. I sometimes use a line such as 'people say I've got money to burn,' or when I go to the cinema I sometimes say 'I hear this film is hot!' The flames really do burst out of the wallet dramatically, around 6-8 inches high. Afterwards, you can immediately retrieve money from the wallet in full view of spectators!

If you would like one of these wallets, please see the accompanying details for a special subscriber only offer or go to [www.the-magic-store.com](http://www.the-magic-store.com) if you are based in the UK. Trust me, you'll use it all the time!

Spontaneous magic is also a great way of spreading your reputation fast. By performing little effects frequently in your own town, it wouldn't take much for you to become known in the area as 'the magic man'.

Rather than gossiping about the latest soap opera goings on amongst themselves, get the housewives talking about you, 'the magician!' You'll be amazed at the effect this has when you come to promote your local shows – your name and reputation will already be known.

That's all for this module. Don't forget to read the sample press release.

In the next module, we have lined up some fantastic information on one of the most popular ways of earning money by magic – ‘table-hopping’ or restaurant magic.

We’ll tell you how to get started in this lucrative field, as well as providing advice and instruction on the many powerful magic effects that are tried and tested in this unique environment.

Anyone can make good money in this enjoyable speciality of magic, and you’ll get the added bonus of free meals wherever you perform!

Also, look out for more great marketing secrets, a segment on how to build your own loyal following, and of course another brilliant free magic trick. There is also a great comedy section, and I know you’ll want to read all the other exciting tips we have in store for you.

Don’t forget to keep practising and performing...

**For: Bob's Magnificent Magic, 224 London Road, Chiswick, W1 4PP**

**Contact: Bob Silver (0208) 123 456**



Today's Date Here

## **FOR IMMEDIATE RELEASE**

### **Bob Baffles Diners at Local Restaurant**

Have you ever been to a restaurant and found yourself at a loss as to what to do whilst waiting for your meal to be prepared? One establishment in town has come up with a great way of keeping customers happy. Diners at *Luigis* Italian restaurant in town have been delighted by the magic of Bob Silver.

Claire Short, visiting the restaurant for the first time said, "I could not believe my eyes, Bob was great and the children simply loved him." Restaurant owner Fran Vernando echoed the sentiment, "Since getting Bob in to entertain our guests, business has doubled, and we have received many positive comments from satisfied customers whose evening out has been greatly enhanced by the magic."

The facility to enjoy personalised entertainment whilst waiting for ones meal to arrive certainly seems like a clever concept. Most people enjoy watching magic, especially when a magician performs directly for them, with some truly astonishing tricks. Bob uses everyday objects and transforms them into a magically delightful experience.

Bob performs on Wednesday, Friday, and Saturday nights at *Luigis*, High Street, New Town. Reservations can be made on (0208) 654 321.

# **ACTION TASKS**

## **MODULE 8**

1. Learn the magic with everyday objects tricks in this module until thoroughly familiar and confident performing them.

---
2. I will interview at least 12 different people to gauge common interests, concerns, hobbies etc, and with my own interests added, I will endeavour to weave some of these into my shows.

---
3. As encouraged in the module, I will develop stories for at least 3 magic effects of my choice using the techniques outlined.

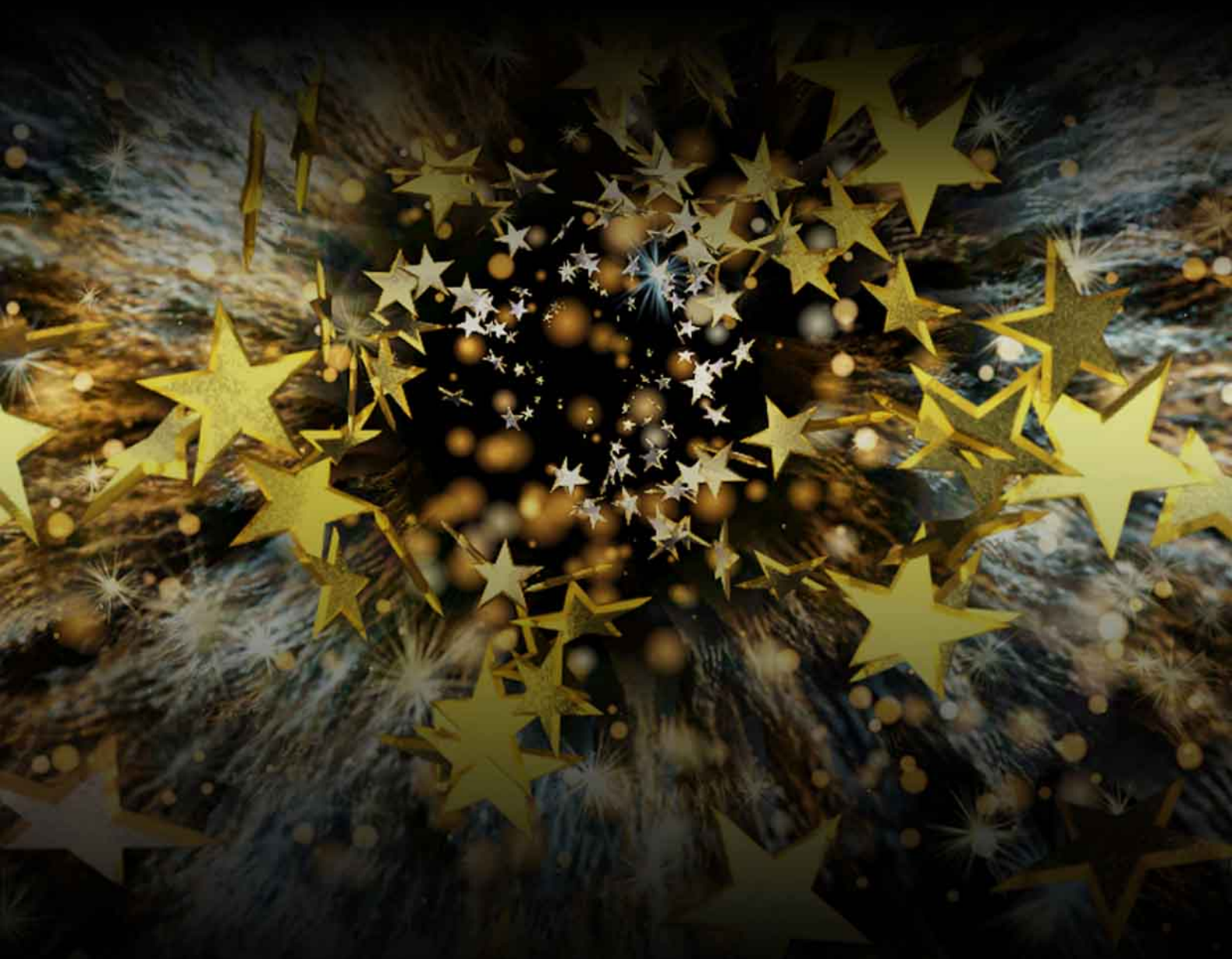
---
4. Focus on performing spontaneous magic wherever I can.

---
5. Think of an angle for my own press release, and adapt the sample supplied to suit my own needs.

---
6. Plan and perform some small free shows locally, and use an evaluation form to invite constructive comments and to gain recommendations.

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 9**

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## **Welcome to Module 9.**

In this module, we'll continue with our discussion of marketing techniques. Additionally, we'll be looking at some specific genres of magic that you might wish to branch out into. As always, read the information very carefully, making notes as you go in your good ideas notebook.

### **Business Cards**

Now that we are talking about serious performances with serious money, you need a professional approach in every way, and a good business card is an important tool that can help sell you. It is really a mini sales aid that can speak for you long after a conversation.

Try and get a good designer to create a layout for your card. You shouldn't have to look too far to find someone who can do this for you relatively cheaply, perhaps a student friend or family acquaintance.

Include all the contact details you can, including email and fax if you have them, as different people prefer different kinds of communication and you want to make it easy for them. If you have a website, include that too. Try and make your design unique, so this automatically discounts rabbits coming out of top hats.

Something that is often missed on a business card is the fact that it has two sides, and no one has invented a law that says you shouldn't use both of them to get your message across. Use the space wisely, it doesn't double the cost to use both sides, and it's wasted space otherwise.

Hand out your business cards whenever you can, but even better, incorporate the process into a piece of magic, such as the flaming wallet we mentioned in an earlier module. When a card is presented by a piece of magic, albeit brief, the effect is much more powerful and the impression lasts much longer.

Let's now change direction a little and explore another way of promoting your newly acquired skills...

## Your Magic On The Radio

We've all sat in traffic jams listening to the radio from time to time, and there is no doubting the influential qualities of radio. Many companies spend a small fortune on radio advertising hoping to reach the hearts and minds of their target audience.

Setting the music stations aside for a moment, when you listen to the radio, how often have you find yourself caught up with listening intently to interviews, whilst turning the radio down during the ads? It's very common! That should tell you that interviews are the way to go as far as using radio is concerned. There is a certain fascination about them.



How do you go about getting on air? It's remarkably simple. Listen for the most popular programmes that have interesting interviews, and seek out a direct contact for the programme. Look in your yellow pages or other local directory for the telephone number of the radio station, call them up, and ask to speak to the producer of the programme you are interested in. Alternatively you could write a letter.

What do you tell them or ask them? Bear in mind that these people are extremely busy, often working to tight deadlines. If phoning, briefly state how much you enjoy the programme, and go on to convey your idea for the interview. The important factor here is to tell them how your idea will benefit the audience.

If possible, try and use a theme with something of interest locally, perhaps a news story. For example, you might say that with the widespread interest in Harry Potter these days, you would like to talk about the history of magic, and discuss how modern magic differs or agrees with the Harry Potter stories.

Alternatively, you might reveal a simple trick that anyone can do to 'fool their friends', or talk about some of the controversial aspects of magic, thus initiating a lively debate. The scope is endless for interesting entertainment. The bottom line is to provide *information of value* to the listening audience.



Don't automatically assume that it will not be possible to perform any magic on the radio, as although it is primarily a visual subject, you could perform a mental effect or a simple trick that is easy to convey by the presenter.

Ultimately, your aim in giving an interview is to promote a show, sell an item, and so on. With this in mind, be sure to let the producer know this, and they should be happy to help you get the message across.

If the interview is agreed, the key to success is in the preparation. You might want to arrange to meet the presenter or producer prior to the broadcast to run over the details and get acquainted. Make friends with them, be polite and professional. You will assist both yourself and the presenter by drawing up a list of questions and points you would like to discuss so that the presenter can 'feed' you the appropriate issues to talk about.

When on the air, it's important to smile. You will no doubt be nervous, but no one can see that. A big smile will ease much of the anxiety and help you relax. Enjoy the experience, and who knows, you might be featured regularly!



A radio interview might seem an intimidating prospect, but with a little thought you can use it for very powerful, free promotion.

## **Building a Following**

No, we're not talking about starting your own Sunday morning TV channel, shouting bible verses at viewers! The type of following you should be aiming for is to attract the kind of people that appreciate your *magic*.

### **Why is building a following important?**

Every person that shows an interest in your magic is a potential sales agent for you. Their recommendation to someone else about your magic can make the difference between the person coming to see the show rather than staying at home. Therefore, if you build a following you are creating more sales agents, and soon the 'snowball effect' kicks in, leading to better, higher paid shows.

### **How Do You Do It?**

Ah, the number one question, how do you develop a following? The answer is actually quite simple:

***Develop a relationship with as many people as possible.***

What kind of relationship?

You need to establish a friendly rapport with anyone who might be interested in your magic, and keep doing that consistently. Let's illustrate this with a common scenario:

You are in the supermarket and you overhear some women talking about an event they are planning – perhaps a party for one of their sons. Seize the moment, and politely talk to the women, "Excuse me, I couldn't help over hearing you say that one of your children is having a party. I might be able to help you out..." And so on, the point is you were prepared for the opportunity, you had a business card with you, and you politely offered your services.



Let me help you.....I see you bought a Harry Potter gift set.

Do the kids like Harry Potter? I'm a magician...

Now, let's say that you got the show, you did a great job, and you took the opportunity of promoting your services at the show itself. Now, you have another twenty mums and dads who know about you. They talk about it the next day to some of their friends, and can you see what is happening.

If you are shrewd, you will carefully note the details of all these people, and keep them informed with a little postcard, a leaflet, simple brochure or whatever. Even if they don't book you for six months or a year, you still keep sending the special offers and coupons, promoting your services. Trust us, sooner or later, some of these people will book you, because you developed a following.

Whatever you are doing, take the opportunity to weave into the conversation what you do. You just never know who might need your services in the future. Don't be shy about talking about your magic. Remember what we said in an earlier module about people's reactions? Their ears will prick up and will be fascinated. Most times, it will be you who will have to stop the conversation!

Something else that will help you is if you are good, dare we say, really good at what you do. This promotes conversation by itself. “Did you see what that magician did tonight? I couldn’t believe it, I was stunned. You know, I’m definitely going to ask him to perform at my retirement party next June.”

Wherever you go, remember names and little details. No encounter is too insignificant. Let’s say you perform at a school fete. When you are introduced to the organisers, stall holders, and teachers, make a note of these individual’s names as soon as you have spoken to them. You can then write to them afterwards, saying something like, ‘Dear (name), we met recently at the fete, and I thought you might be interested to know that as well as performing at fetes, I also specialise in (name speciality) magic. I remember you said you were interested in card tricks and I’ve enclosed a copy of a trick that you can try out on your friends, it has a great surprise ending. It’s fun to do, and I hope you enjoy it. Incidentally, I’m performing regularly at The Riverside Bar every Friday, I’d love to see you there if you are able to come along. Bring a couple of friends and I’ll make sure you are well looked after.”

That’s just an example of how you can simply tap into ready made situations to build your following. The fact that you remembered the persons name, the detail that they liked card tricks (rope magic, coin magic or whatever), and that you thoughtfully enclosed a neat little trick, means that they won’t forget you for a long time.

Also, be sure to keep your friends and family in the loop as to what events you have planned, and where you will be performing. They are your greatest allies. Maybe you could get a little competition going amongst them as to who can bring the most people along to your show. Most relatives will rise to the occasion, especially if given a little incentive. Remember, they want you to succeed anyway!

In summing up then, be prepared for all these kinds of situations. Act now to get your business cards, a little notepad and pen, and a few simple tricks that you can carry everywhere with you. You’ll be so glad you did!

## **Widening Out**

Now that you have a good understanding of the basics of how to perform and promote your magic, we are going to cover some specific genres of magic that you may wish to diversify into. Remember of course that the wider the range of magic you can perform, the more actual business and therefore income is available to you.

Frequently we talk to magicians who say, “I only do close-up.” Fine, if they want to stay within that field, even though we feel they are missing out on many business opportunities. We also wonder whether they realise about the wide range of places where they can do their close-up magic.

Is it possible to make a living from just close-up magic? Yes, it is. However, you will make life easier for yourself by diversifying.

We’ve already covered children’s magic, which can be performed during the day, but what else can you do?

### **Pubs / Bars and social clubs**

A lot of magicians do tricks in pubs for free. They go into the bar, and are known as a magician. The men usually ask to see a trick.

There are ways to break into getting money out of the punters if you are not already a regular money earner from bar magic. If it’s your regular bar that you visit, you could say that you’ve decided to only do your magic in the future, with all profits going to charity. Note the word profits. You will see the same reasoning and wording used on books, music CD’s and so on. “The ‘profits’ go to charity” they say. With the landlord’s approval, tell the punters you will show them a trick if they all make a minimum donation of a £1 or \$1. Make your first trick a really good one, and then pass the hat round.

After you have done the first trick and collected the money, you can say, “would you like to see another one” and pass the hat round again. Give 50% of everything you take to charity, and you are in business.

Use the same ploy in a strange bar by doing a free trick for the landlord and then ask if you can go round the tables, or even sit or stand in one corner and do your stuff. Tell him if any customer objects, you will stop immediately – you merely want to entertain and raise a bit of money for charity.

Some pubs or bars actually have a night normally reserved as a music night, when they put either solo singers or groups on a little stage in the corner. If you see that sort of event being planned, remember that these performers take frequent breaks during the evening. Ask the landlord if you can perform for free because you are practicing your act, and if he agrees, it can easily lead onto paid work.

Where you are working for tips, or passing the hat round, don't be afraid to ask. You are providing entertainment, and the customers can pay for it at their discretion.

Where you are standing on a small stage in a pub, most likely between music acts, remember that your magic must be able to be seen, and therefore, you are stepping up the ladder from performing close-up to performing platform magic. Therefore your tricks need to have larger gestures and presence in order to fill the stage.

As an alternative to performing between music acts, once you have proven yourself, you might well persuade the landlord to let you present a longer presentation. You might do an hour of mind reading, or general magic for the sort of fee he would pay the musical groups.

Remember, you have a talent, and it was expensive to acquire it in terms of purchasing books, props etc and in hours of learning. Why should you perform anywhere for free?



This kind of knowledge, working knowledge will also teach you that you need never starve when you know how to perform magic well. You can always learn a living, supplement another job, or merely go earn money from magic as and when you need it. All you need is the ability to talk to the landlord.

## **Clubs**

In the United Kingdom there are still what are known as working mens clubs. There are still a few night clubs, and of course, there are comedy clubs too. The latter are peculiar in that they seem to live off young people who want to be comedians so much that they often do it for nothing. We repeat, you should never work for nothing. When a manager or agent says to you that it's a good place to be seen, point out that it might well be, but you still have to eat tomorrow!

In the United States too, there are many clubs or organisations that have social events. We are talking about sports clubs, social clubs, womens clubs and so on. Many of these have events at lunchtime and in the evening. All you have to do is come up with a talk about some aspect of magic. It should include demonstrations that are entertaining.

Remember particularly at women's meetings to hand out your business card, and point out that you have created very special children's shows. Just about every country on the planet has their own kind of social clubs where men and women get together to socialise.

There are even some clubs where every member is interested in magic and will pay you to go along and demonstrate your skills, usually with good after sales opportunities. These are magical societies and magic circles.

Why should a tennis club, a golf club, a philatelists society and so on book a magician? Paul by the way, has worked in many of these, and many more. If you have been to a magic convention, you will be aware that the act on the convention show that gets the most applause is the juggler.

The reason for that is, the audience is well sated (satisfied) with magical performances and truly enjoys anything that is different.

Sometimes a club or society will only deal with one booking agency. That's okay, ask for the agents name, address, contact etc, and send them some information about yourself. In any situation when you send out information, always make a phone call a couple of days later to make sure they have received AND read it!

Always be honest – if you are just beginning in magic, tell them, and ask for their help. Most times, it's worthwhile turning up at the agents office because "I was just passing by." Have couple of tricks in your pockets that you know very well, and offer to show them some examples of what you can do, that are included in your regular performances or talks.

Whilst you are there, tell them about all the other things you can do that are associated with magic. You might well do one or more of the so called 'allied arts.' You might have learnt some juggling, a shadow show, and so on. Equally, sometimes agencies simply need smart presenters for sales conference etc, and you may fit the bill for that kind of role.

With all bookings, regardless of the type of organisation or venue, you should arrive early. Organisers appreciate this, as well as helpfulness, even when conditions are awful for you. They have enough on their minds without some miserable, complaining conjuror adding to their problems.

Don't ask us which tricks go best. The answer is obvious. The tricks that go best are the ones that you do best! Ultimately, it's about you, not the tricks. That's the real secret that we have repeated through the course.

Working in restaurants is a more formal and organised of doing pub work so in that sense it's not that far removed from what you may have been doing. Generally, the surroundings are better though!

Let's consider performing magic in restaurants. Many magicians are making good money by working in restaurants, and this module contains the best hints and tips to help you succeed in this fascinating sub-specialty of magic. Even if restaurant magic does not appeal to you, you will still benefit greatly by the techniques explained, as they apply to many other areas of magic too.



Restaurant, walk-around, or table-hopping magic as it is sometimes referred to is very popular in certain areas, although there will always be plenty of scope in the market due to the sheer number of restaurants available. Incidentally, isn't it funny how different generations use different titles for their magic. Years ago it was called pocket magic, then micro magic, now close-up!

Whatever the name, in essence, the magician entertains diners, normally during a natural lull in the proceedings, such as after ordering, whilst waiting for the food to arrive, and for the bill at the end. Virtually all types of restaurants hire magicians, apart from perhaps national chains that have a policy of everything being coordinated through the HQ.

Everybody wins in this type of magic – the diners are entertained, the magicians get paid, and the restaurant owners get satisfied customers and more repeat business.

But where do you start, how do you break into this field?

## **Getting the Gig**

I know several magicians who all use different techniques to start working in restaurants, but generally the following approach seems to be work well:

Have a look in your local area to find restaurants where there are expensive cars parked outside. That way, you can identify which restaurants are likely to have the right kind of clientele, and that can afford to pay you.

By eating out at prospective venues you will find out what type of customers frequent the place, what kind of ambience it has, and what the pace of service is like. Make sure you are happy with these elements before proceeding.

There is no point trying to be employed somewhere that is so hectic you feel constantly under pressure (unless you like that). Also, bear in mind that your main selling point is that you will bring more business in, so if you choose somewhere that already has plenty of business you are needlessly making life difficult for yourself.

Drop in to the restaurant at a quiet time such as in the morning or afternoon and take a few tricks and perhaps a magic book with you. Whilst you are seated, practice some routines and the staff are bound to ask what you are doing, they are naturally inquisitive. Tell them you are a magician, and show them a trick when invited (they will always ask).

You may well find that one of the staff is the owner or manager anyway, but if not, ask the staff if you can show a trick to the manager. Perform a powerful effect that you know inside out, and sometimes the manager will ask you outright if you would like to perform in the restaurant. If they do not, don't push the issue at that time.

On the next occasion, speak to the manager again, and demonstrate a trick that you might typically use in the restaurant environment. By this time you have built up more of a rapport with them, and you can explain that you provide professional tableside magic for restaurant guests.

Be sure to focus on the benefits to the restaurant as quickly as possible. Reason with the owner as to how your service will increase their repeat business substantially. Let them know that you assist in keeping customers happy all evening, whilst they are waiting to be seated, after ordering, and whilst waiting for the bill to arrive.

If the owner is a sensible business person, they will agree to hire you, but if not, just move on to the next one, you can be sure that someone will want to benefit from your service.



Select a restaurant with the right kind of atmosphere as you need to be comfortable

If the owner is slightly sceptical, offer to perform one night for an hour or so, free of charge, on the condition that if proved successful you will be hired regularly.

If the owner agrees to a long-term booking, give him a choice of two days out of perhaps three specified. So, you might say you are available on Monday, Wednesday, and Saturday, and what two days would they like? Do this even if you are available every day, as it doesn't look good if you

say you are available anytime! Also, your services will have greater value if you only appear several times a week. It also leaves you open to opportunities at other restaurants, or to take other bookings.

Don't expect to get a restaurant booking on your first try as not everyone will see the benefits as clearly as you do. But keep persisting, and your efforts will pay off, that's guaranteed. Remember how Disney was not put off by a few no's?

## What Tricks Should You Perform?

An unusual aspect of restaurant magic is that you might have to stop performing at anytime if the diners table is ready, their food arrives, and so on. This means all tricks need to be quite short. Also, because you are not invited by guests to perform (you are approaching them), your routines need to be fun, pleasant, and presented in a positive, uplifting manner. You want (and need) the audience to like you as quickly as possible, as a friendly character.

We recommend grouping tricks into sets of three, as your mini 'routine.' You then have a beginning, middle and end trick which as a whole do not take up much time. Obviously you will need a number of these 'sets' of three to add variety to your performance.

The first and last trick should be powerful and memorable for obvious reasons, and the middle one should ideally be lots of fun, with audience participation too.

In '*The Complete Guide to Restaurant and Walk-Around Magic*', author Kirk Charles gives a definitive list of the qualities necessary for a suitable trick in this environment:

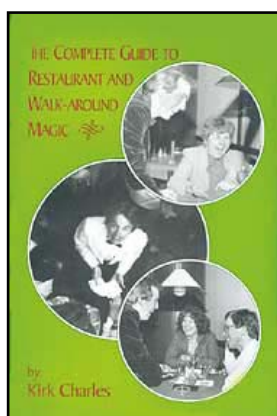
1. Simple and direct
2. Inoffensive
3. Easy to carry
4. Durable or inexpensive to replace
5. Automatic or quick to reset
6. Angle proof
7. Workable on any surface or with no surface
8. Highly visible
9. Examinable
10. Repeatable

This list is an excellent guide to consider carefully. You don't have to stick to it rigidly but it does highlight important potential areas of difficulty that you might not have thought about.

Let's consider a few of these points. Point five says that the tricks should be automatic or quick to reset. This is important because you will often need to walk directly from table to table to perform. Nipping off to a back room to reset a trick you just finished is not acceptable, it's not very magical!

Point six mentions angles. These are the angles that the audience views the trick from. In a restaurant you don't have any control over angles, and even if the guests at the table you are performing to cannot see a 'hidden' device or move, someone on the next table you are about to perform to may well spot it!

Point nine highlights the need for tricks to be examinable. Working so close to the audience, you *will* get the odd person who wants to examine an item. Bear in mind that most people will not have seen magic close up before, and might be tempted to throw a spanner in the works. Be prepared! If you are using a trick deck of cards for example, place a regular deck in your pocket ready to switch if someone asks to examine the deck.



Incidentally, if you are serious about restaurant magic, I highly recommend you get a copy of Kirks book: '*The complete guide to restaurant magic.*' I've not met Kirk personally but this book really is the *complete* guide. It's widely acclaimed as the best book on the subject, and it covers in depth aspects such as publicity, setting fees, selecting tricks, approaching people, dealing with hecklers, and much more. It is about 250 pages long, with a hard cover, and your small investment to learn the details will be repaid thousands of times over.

*Please see the leaflet accompanying this module for details of how to order a copy if it is currently available.*

## **Specific Trick Recommendations**

There is always the danger when you recommend tricks that these are taken as hard and fast rules rather than suggestions, that's why we have not done so!

It's important that you use your imagination and experiment with ideas of your own. In fact, it's more than important. If you have come across tricks that are new to you, they will most likely be new to members of your local magic club. In finding your OWN tricks, you will have a massive advantage over other magicians because many magicians do perform the same tricks in this environment.

## **Your Appearance**

Obvious thought it might seem, many magicians fail to realise that appearance matters. It matters greatly. Think about it. In restaurant magic you are up close to the spectators, perhaps even leaning over them from time to time. You absolutely must be clean and tidy. Let's get real, your appearance and cleanliness actually matter more than the tricks!

Let's talk specifics for a moment. Dirty finger nails stand out a mile, as do dirty hands. Teeth should be fresh and clean, and deodorant is a must. Your clothes should be pressed neatly, and appropriate to the environment. Shoes should be polished. Hair should be neatly cut, and should not attract attention to yourself. You certainly don't want people focusing on some outlandish style of dress or hairstyle; you want them to focus on the magic.

If a suit is appropriate, a high quality suit, the best you can afford will give you more confidence and will make you appear more professional to the audience. There are many people who really can tell the difference between a cheap suit and an expensive one. In choosing a tie, be guided by what you see other successful people wear, rather than opting for the Simpsons cartoon tie 'because it was a gift.'

Even if you decide to wear casual clothes because it fits in better with the style of restaurant, the same principles apply of being clean and tidy.



Aftershave or cologne should always be used, but *in moderation*. It's a subtle factor that should add to your professional image, not overwhelm the audience. Some people have an allergy to colognes.

Remember, looking good will make you feel good, and will be reflected in your performance. Would *you* rather see a dishevelled, dirty magician, or one who was obviously proud to be well turned out, and took pride in his appearance?

Say no more!

## Who To Approach

Shocking as it may seem to you, not everyone will jump at the chance to see your magic in the restaurant environment. Some people just want a quiet evening out. Some couples might have just had an argument, perhaps one or the other doesn't wish to be there. Some individuals might be so intoxicated that *you* wouldn't want to approach *them*. There might be business people engaged in serious discussion, and so on. The clever bit is ascertaining who wants to see some magic, and who doesn't.



Watch for signs – This table might as well have a sign saying 'Keep Away'

As a rule, never approach customers who have just been seated (they want to look at the menu), customers who are eating (they want to eat), and customers who are about to leave (the restaurant wants new customers to be seated asap).

One idea we have seen, is to place a simple folded notice on each table, like the type that advertise dessert and drink specials, but instead it provides information about the magician, such as what days and times the diners can expect him to be present.

If you are a regular in the restaurant, you could have this printed in the menu. That way, you can point to you on the menu, and tell the customer not to forget to ask for you! That way, it's a nice ice-breaker, and it reminds the customer about your service.

On the notice it also states that tips are not *required*, as many people would be put off if they thought they are obliged to tip.

If you use the card, make sure it tells diners that if they would like the magician to visit their table, they should place the notice on the edge of the table, with the side facing out that reads: "SHOW ME THE MAGIC!"

Ideally, the waiter or waitress should direct the diner's attention to the card when they are seated. That way, they can request some entertainment as soon as they like. When you see a card on the edge of the table you know you can confidently walk up to the guests and simply say, "So you would like to see some magic? Great!"

## **How To Approach**

There are a number of different ways to approach a table of guests, each method is appropriate for certain circumstances and certain personalities.

## **1. The Hit and Run approach.**

Some magicians like to make a fast impact by showing a very short, powerful effect that gets the guests talking. The hope is that they will be sufficiently impressed to invite the magician to stay longer. If not, the magician is on to the next table, and the unappreciative audience are quickly forgotten. However, you have to be very careful not to appear rude by interrupting the diners in this way.

A good trick for this approach would be something that relates to the restaurant environment, such as arriving at the table with a glass, only to pour a drink and let the glass levitate in the air! *'Airborne'* is the ideal example, as it's simple to perform, and uses a very clever principle of magic. See the leaflet with this module for further details on that one.

## **2. Directed by Staff**

Often a waiter or waitress will ask you to perform at a specific table. Make sure you ask why, as being forewarned is forearmed. It might be that they were kept waiting to be seated, they are special guests, or relatives of the staff. Bear in mind that the guests themselves did not invite you to perform, so be polite and tactful to gauge their interest. This should be readily apparent as soon as you approach them.

## **3. Cold Calling**

Perhaps the hardest method, cold calling is where you approach a table on your own initiative, and initially they may have no idea that you are a magician. Under these circumstances, your approach should be to make friends as quickly as possible. Politely ask if they have been to the restaurant before, if they are enjoying themselves, and if they need anything. This always goes down well. Then, tell them you are the resident magician, entertaining diners during the evening, and ask if they would like to see a trick.

You say a trick in the singular form so that if the audience won't feel obliged to see lots of tricks, and if you don't like them you can move on to! If they say no, say no problem, and thank them for coming.

Note that a refusal is not a rejection of you. There may be lots of reasons why guests choose not to see your magic. It doesn't mean they don't like magic, or that they wouldn't be delighted to see magic on another occasion. Just move on to the next table, and be pleased that you are keeping customers happy either way.

#### **4. A Direct Invitation**

This will apply once you become established at a venue. Regular diners will occasionally ask you directly to perform for them if they have seen you before, or if they have heard how good you are! This is a real compliment, and you can enthusiastically give a good show.

Regardless of your choice of approach, your first words should indicate **who** you are, **why** you are there, and that **no tip** is expected. You could say something like: "Good evening. My name is Bob Jones, and I am the house magician. Welcome to the restaurant, and on behalf of all the staff we hope you enjoy your meal. I will be happy to show you some brief magic, compliments of the house, if you would like that."

If the guests indicate that they would like to see some magic, be ready to perform straight away. There should not be a long pause whilst you set-up, fumble in your pockets, or decide what to perform. Aim to be slick.

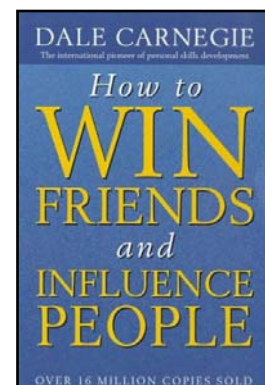
Another unusual technique we have seen is where the magician played a fanfare over the restaurant sound system. He then stood on a chair in the middle of the restaurant and did a quick version of the linking rings. This got the attention of the entire restaurant.

At the end of the routine he said his name, and that he was the resident magician who would be delighted to show them some magic under their noses throughout the evening. As he got down from the chair, the fanfare played again, and he went to his first table.

It's a clever idea, because it breaks the ice for all tables at once!

### **Above All Else...**

The biggest tip in this field in order to be successful is to *show a genuine interest* in people. It is not always necessary to walk up to a table and start performing like a robot every time. Find out about the guests, make friends with them. Get them to smile and like you. Pay sincere compliments where you can. Let them show you a trick if they want to. Remember, people love to talk about themselves more than anything else in the world! Especially should you become a friend of regular customers, and try to remember their names.



If you have ever read Dale Carnegie's '*How to win friends and influence people*' you'll know exactly how important it is to be sincere and make friends. It's so simple, but very few people do it consistently. A few points applied from that book can do more good for your reputation than anything else I can think of.

### **Top Tips For Restaurant Magic**

All of the tips in this collection are important, and the list is the result of interviews with many top restaurant magicians over the last few years – so please note them carefully, and most of all, use them!

- When seeking business initially, leave a professionally printed business card with the restaurant manager, it will strengthen your image.
- Don't view yourself as the main attraction. Diners have gone out for a meal primarily; the magic is a small bonus in the grand scheme of things.
- Always remember your aim is to keep the customers happy – whatever it takes. If there is a problem with the food or service, take control and sort it out rather than passing the buck or making excuses. You represent the restaurant whilst working there. Ask "How is everything with your meal" if appropriate. They might think you are the boss.
- Become a friend to the audience. Laugh at their jokes, and listen politely when they speak.
- Be prepared to adapt quickly when someone interrupts you, asks how a trick is done, or try's to examine a prop.
- Entertainment is a higher priority than the magic effect.
- Magic using borrowed items from the diners and from the table is particularly well received.
- Don't get stale – add new tricks regularly for the benefit of yourself and repeat customers.
- Take breaks and don't perform for more than 2 ½ hours – you'll lose your edge.
- Agree in writing that you will be paid on the night.
- Wear clothes appropriate to the style of restaurant and clientele. It's better to fit in than stand out like a sore thumb.

- Only perform a card trick if it is very powerful, unique, and does not involve adding up, selecting a pile etc. Audiences tire of card tricks very easily.
- Remember the names and occupations of regular customers. This will pay dividends when you personalise your approach, and talk about them. You will be a real hit.
- Show appreciation for restaurant staff, don't get in their way, and keep out of the drama in their lives, stay firmly on middle ground!
- Always leave guests wanting more.
- Be prepared for some silly comments from time to time, and think about how you would respond. For example: "Ah the magician, can you make the wine bottle full again?" In response you might say, "yes, you raise your hand, gesture to the wine waiter, and he will be right over!" Or, "Can you make my wife disappear?" To that, you might respond, "well, it all depends how much you can pay me because she has already given me a lot of money to get rid of you!"
- Don't perform for a table that has already had their bill – the restaurant will want to welcome new guests as soon as possible.
- You might want to tell kids that they have to eat their meal before they can see the magic. (The parents will appreciate that one).
- Routines with audience participation will be the most memorable for spectators.
- Attend employee meetings with other staff. Show yourself willing to fit in with everyone, not aloof and unapproachable. Invite comments as to how you might be more helpful to them.

- Use a copy of 'Magic' magazine to help get you the job. How? At the time of writing, towards the back of the magazine there is a listing of magicians' restaurant gigs in various towns all over the place. You can use this as direct credibility that magic in restaurants works! Just as it works for Restaurant X in Magic Magazine, it can work for the restaurant you want to approach. As you show the manager the listing, you could say, "All these restaurants are enjoying the benefits of using magic, when would you like me to begin here too? Why not give it a try?"



Use Magic magazines 'Who's where' section as third party credibility

## How Much Should I Charge?

The matter of charging really comes down to what the market can stand. We know of some magicians who are performing restaurant magic for £50 -75 (\$75-\$100) an hour, and others who charge £150 (\$200) an hour at certain upscale establishments.



Let's look at this in a bit more detail. If you spend about five minutes per table, you could cover around ten tables in an hour when you allow for resetting tricks, chatting etc. If your fee is at the top end of the scale, let's say £150 an hour, that means each table works out at about fifteen pounds for probably four people. In turn this means that the per person 'fee' for your services works out at around £4 per person, which for a high end restaurant represents a good deal.

Obviously your area is unique, just as every other area is, but it's better to start somewhere at a lower price and build up experience rather than plough in and get a poor reputation. Later you can move on to somewhere higher profile and charge more. We would suggest a lower figure than those quoted above if you are starting out in this field.

Make yourself worth more to a restaurant and you can charge more. If you can prove that you bring in more customers, even if they include friends and acquaintances, you can charge a higher fee. Many restaurants spend a fortune on musical groups, so they can pay a magician too can't they?

## **Potential Conflicts of Interest**

Working in a restaurant exposes you to a considerable number of guests. It is therefore natural, and desirable that you will receive requests by some diners for private shows at some future time.

To save any conflict with the restaurant manager, it's preferable to explain to them at the outset that you make your living performing magic, and that part of the reason you want to work in their establishment is to meet new people and book private shows for them.

Explain that, whenever possible, you will try to schedule the shows at different times to restaurant work, but very occasionally there might be a conflict, and you will need to take the higher paying show.

If at all possible search out other magicians in your area that you could set-up a substitute arrangement with. This will keep everyone happy.

## **Should You Accept Tips?**

We're not talking about someone recommending a better way of performing a trick. Although the issue of monetary tips comes up as a matter of course in the U.S. where tipping is a way of life, the subject still deserves some attention in the U.K. too.

It is important that you decide and agree a policy on tips at the outset, to avoid any problems from managerial or waiting staff later on. There are advocates in both camps for and against accepting tips.

Your purpose as a magician in the restaurant environment is to keep customers happy, and provide an extra fun service that many competitors don't. Actively pursuing tips will put people off, and word may even get around that tips are *expected*. However, it's in your own, and the restaurants interests to get people coming back time and time again because they enjoy the entertainment, and don't feel under pressure to fork out more money.

You should be working for an agreed fee of course. If you are only working for tips however than you have no choice. Your first line on approaching a table should be, "good evening, my name is....., and I do magic at the tables for tips." There is no shame or embarrassment here. Your next question, "would you like to see a trick" can be answered in full knowledge of the conditions of the performance, and it is then up to you to give as good a performance as you can to get a good tip.

Again, in your first agreement with the owner / manager, where they have agreed to pay a fee, ask them what you should do if someone offers a tip. It may be that your response to a tip must be to thank them, but to tell them you are included in the service charge.

If the manager says that gratuities are entirely up to the customers, ask if the waiters have a general pool for tips. If such a fund exists, then let the waiting staff see you put your tips in it as well.

A factor to consider could be that if someone gives you a tip, they might give less, or nothing to the waiting staff. Believe us, that is not a good situation to be in! Perhaps the only exception to refusing tips might be if someone tries to secretly and discretely hand you a rolled up note. But again, you may not feel comfortable about even that.

It's unlikely to happen, especially in England, but if a restaurant asks you to work solely for tips, you should flatly refuse. Your services are far too valuable to be treated that way, and you would certainly not have a pleasant environment to work in.

Here's a nice story to sum up this section. Someone related it to me recently, I can't remember exactly where it originated from, but it nicely demonstrates what being a restaurant magician is all about. The magician mentioned really knows what he is doing.

It's a true account of an experience a magician named Scott had whilst working at 'Smoky Mountain Pizza and Pasta'. Scott went in early one day, and the manager (Johnny) took a break and had a drink with the magician.

The restaurant is located in an area that has a cinema multiplex too. In this complex are about 14 different restaurants of all price ranges and varieties. The managers of the restaurants all eat for free at all the other restaurants, swapping gift vouchers with each other so that they don't have to eat the same food all the time.

On this particular day, about an hour before the magician arrived, the manager of the Mexican restaurant two doors down (Ramon) decided to come into Smoky's. He noticed the large poster on the door, publicizing the performance times, and asked the manager if the magician was any good.

He also asked if he was paid to perform there. Johnny told Ramon the magician was great and that he performed paid work at all their stores.

*"Oh, that's crazy!" said Ramon. "Let me help you. We've got a 15 year-old kid that comes into our place sometimes, and he performs for free! He's pretty good too, and it's fun to watch him get better and learn new tricks. I'm sure he'd be happy to come here too, and you wouldn't have to pay him. It would save you some money, and you'd still have a magician!"*

Johnny told Ramon in response: "You don't understand. People don't come here on Saturday afternoons to see a 'magician,' they come to see 'The Great Scott!' I'm sure your kid is good, but Scott's been performing about twice as long as your kid has been alive. His magic is great, but that's not all there is to it - people like him. He's funny, he's great with kids, and he can entertain a party of adults just as well. Plus, he's kind of our P.R. man. He lets us know if someone needs something, or if people have been waiting awhile and we haven't noticed them. A lot of people come here specifically to see HIM! They bring their friends back to see him the next week! He pays for himself many times over. In fact, I don't know what we'd do without him!"

Wow! What it is to be appreciated. Interestingly, when asked what he attributed his success to, Scott said: "I learnt a lot about customer service before I took the restaurant job. Even when there are tables that don't want me to perform for them, I will still smile at them as I walk by, ask them if everything is okay, and make sure the staff are taking care of them. If they need something, or there is a problem, I immediately notify their server or the manager. I am always ready to end a routine quickly if I'm needed at a table where the order has been burned, etc. "

He goes on to say: "I strive to be the best-dressed, friendliest, most courteous, most prompt, and easiest to work with performer in the area. I always try to go the extra mile for clients – and they notice!

A few examples of this might be: giveaways for audience volunteers, thank you notes, roses or chocolates for the person who hired you, allowing a music group to use your sound system for the rest of the program at no extra charge, and so on. The two key factors that dominate my approach are professionalism and originality.”

This guy really knows what he is talking about. He has made himself indispensable, with a financial reward that reflects that. He obviously enjoys what he does, and loves meeting new people.

Now, how about you? Can you see yourself in the same position this time next year? There is nothing to stop you but yourself...

## **How To Answer Back**

Remember when you were young and your parents told you off for answering back? Well, now I’m going to tell you the opposite. Feel free to answer back when you do magic. Of course, I mean this in a nice way. Many times you will be asked awkward questions, and it’s great to be able to defuse such comments with a humorous response. Other times, it’s fun to add the occasional witty comment anyway, just to liven things up.

Feel free to use the following as you wish:

Audience member: "How did you do that?"

Magician: "Very well, thank you!"

Audience member: "How did you do that?"

Magician: "Can you keep a secret...? Well, so can I!"

Audience member: "Can you make my wife/child disappear?"

Magician: "Ah... too late... they already paid me to make *you* disappear!"

To heckler: "I imagine that either you can't hold your drink or your tranquilliser hasn't kicked in yet."

To heckler: "I was going to fool your brains out with some magic, but I see someone has beaten me to it."

To heckler: "Don't worry, I was like that when I had my first shandy."

In conversation after a show: "How long have you been doing magic?"

Look at your watch and say, "Oh, about 40 minutes or so."

Greeting a volunteer:

Magician: "Can you confirm, have we ever met before?"

Volunteer: "No"

Magician: "So how do you know it's me?"

Magician: "Where are you from?"

Volunteer: (names small town)

Volunteer: "Yes, I was there once. It was closed."

As an interlude, let's take a brief reminder at some common sense points about what NOT to do, as a magician. These mistakes are very common and we want you to avoid them at all costs!

### 5 Things Magician's Should Avoid

1. **Card tricks that involve counting lots of cards** - the audience will be bored stiff, and there are so many great card tricks to choose from anyway.
2. **Dirty fingernails and hands, and unkempt dress** - a sure way to put the audience off you forever, a definite no no!
3. **Performing a trick purely to fool** - you need to *explain and entertain* during every trick. If you solely try to fool, audiences will react *against* you rather than being drawn to you.
4. **Bad manners** - treat everyone well, no exceptions. This can be hard when someone, or a group of people are being idiots. However, the rest of the audience already know these people are fools, so don't get involved.
5. **Performing a trick without sufficient practice** - don't even think about it! Every trick should be rehearsed so well that you could perform it blind folded, upside down, in your sleep, standing on one leg, well you get the idea.

## After Dinner Magic

Usually, your after dinner performance show is the same show that you would perform in a nightclub or any other cabaret style venue. 99 times out of 100 this kind of show will be booked by an agent and/or an events organiser/planner.

With regard to the show itself, it is a real waste of time for you to put together tricks of any size, including illusions, that you cannot get through a normal house door frame. It's also a waste of time to plan a show that includes a magical effect that can't be performed surrounded, unless you are the type of person (we hope you are not) who doesn't care whether some of the audience can see how the magic is done.

You might have a real favourite effect that does not meet this criteria. Dump it! You will save yourself a lot of grief. If you are a working professional, you **MUST** be able to do your show under any situation and conditions on the after dinner circuit.

You cannot expect there to be musicians available. You cannot expect the lighting to be comprehensive. You cannot expect there to be a minidisk or CD player available. You cannot expect there to even be a microphone. Don't assume anything! You must check, and double check that the facilities you require for your show will be available at the venue, or you will have to provide them yourself.

With regard to agents and events organisers, you'll have to go back to what we said about providing publicity and information. Your cheapest form of publicity is still the internet, providing your website can give all the information that people need, and the contact numbers. Equally, you should make local searches of Yellow Pages, for businesses that deal with such matters, and contact them, letting them know you are interested in working for them, telling them what you can do, and pointing them to your website etc.

In the United Kingdom, the law does not allow an agent to levy a charge upon the client AND take a percentage from the artist. Quite frequently, an agent or organiser will be given a budget to create a show. They must then divide that into providing all necessary aspects – the stage, lighting, sound systems, projection equipment, technicians, musicians, and support acts. Your fee will be part of that budget. This might even apply to a show where you are the only artist on, and you are providing your music on minidisc.

If you keep friendly with an agent, they may well give you more bookings. There will come a day however, when you will find that the agent is selling you for a lot more money than he is paying you.

For example, the company might pay the agent \$5000, whereas the agent only pays you \$3000. Your first reaction to this might well be one of anger, aimed at the agent who you THINK is ripping you off. No he isn't. The agent offered you a job for \$3000, and you accepted that figure. You were probably very happy with that figure, but now you know that you are worth \$5000 to a company.

Don't be stupid here. Don't rant and rave at the agent AND let the agent know that you know what he got paid for the job. Accept the fact that the agent is not charging you any commission which should be somewhere between 10 and 15%. Remember that agents get you the bookings, so stay friendly with them, and you might mention that your fee is going up to \$4000. That still leaves them with a fair income from an event.

Using policies like this, you start to manipulate the agencies to get what you want, rather than the other way around. You don't have to be a slave to any agent.

Don't forget that at every event, you should leave your business card, and also try and contact the booker, enquiring whether they are happy with everything you have done. By all means drop a hint that you would appreciate having that in writing.



A final note on agents is to say that if you really want to grow in show business, no matter what others may do to you, you should always be as honest and as friendly as you can be.

You may well do a performance and someone from that performance will offer you a booking, wanting to book you directly. By all means take the booking. By all means organise yourself at a good, high fee. Having settled the fee, send the agent who gave you the original booking, 10%. Yes, the agent did not do any work on that job, but you still needed them to get the original booking.

By doing this, you are telling the agent in a very nice way that you know what you are worth, and that you are well aware that it would not have come about unless they had got that original booking. They will be stunned by your honesty, and are likely to give you more work.

You may feel that we are being too simplistic, and that we are not giving you a lot of specific information. Remember however, that we don't know the style or quality of your act. Also remember that this business of performing magic is a real, full time job, that has the advantage of allowing you to choose your own hours.

David Copperfield, with his full illusion show, chooses to work a time schedule that would horrify most people (about 500 performances per year!)

Paul Daniels prefers a vast range of different shows but still deals with it on the evenings that he is not working, as an office job. He tries to work regular hours, dealing with future shows, and developing future business.

Other people, wrongly thinking that the show is everything, believe that the world should come to them. Well, the bad news is that the world constantly needs reminding that you exist, even if you are at the top of the tree.

## How to Perform Magic Illusions

In this section we will be exploring the principles of some of the greatest illusions in magic.

Doubtless you'll be interested to read about these astounding feats of magic, as they have been performed by many of the top names in the business, but don't lose sight of the *reason* for learning the secrets. We want you to learn important magic *principles* so that you can adapt them and even come up with other ways of applying them.

Although these secrets are intensely protected by many magicians, your sustained commitment to magic throughout this course provides ample evidence that you take it seriously and can be trusted not to pass the secrets on to non magicians. Besides, they would not appreciate it anyway.

### Sawing A Women in Half

Well, of course we had to include this world famous illusion. Everyone has heard of a magician sawing a girl in half.

#### **The Effect:**

Do we really need to explain it? Well, the magician brings out a long box on a thin table and spins it around for the audience to view. He then opens up the top of the box, and the assistant gets in.

The lid is closed, and normally two side doors on the box are opened so that you can see the women's arms and legs. The magician then closes these doors.

Then the part that makes most people wince. The magician slides metal plates right it into the middle of the box, which cuts the women in half!

To add further to the effect, the two sections of the women are then spread apart! The audience can clearly see that she is in two parts!

To further convince the audience, the side doors are opened once more so that you can see the assistants arm, legs and feet, all moving!

The box is put together again, the magician takes the metal plates out, and the assistant stands up, unharmed!

### The Secret:

The secret is in the construction of the box. It is really an optical illusion from the audiences' perspective. The box is on a 'table' that has a hidden extended lower base, hidden from view.

When the assistant lies down into the box, her legs are actually curled up in the false base of the table, and the other side of the box are fake, motorised legs and feet matching the assistant. The audience are too far away to notice any subtle differences. The girl of course, has to be very agile and flexible.

However you might have seen this trick performed (there are many variations), this is always the basic secret. If you think laterally, where else could the assistants legs go?



The secret of a false bottom in a cabinet, table or other prop is a common principle of magic.

When painted black, it is obscured by the bright colours of the rest of the cabinet or table. The audience is being misdirected to look at the colourful cabinet rather than the bulging based underneath.

Performed since time began...



The original classic version. Look at the base!



The more modern, thin base version.

Look at how the base cleverly angles up from a very thin side, widening out towards the centre.

## **Assistant to Tiger**

Performed by many well known magicians, this is the effect, and how it is achieved:

### **The Effect:**

A cage is wheeled into the centre of the stage. A not very willing assistant is placed inside the cage. The cage is completely covered with a large cloth, and chains hanging from the theatre flying area are connected to the top of the cage. The entire cage, dangling from the chains is lifted high into the air above the stage.

The performer then suddenly whisks away the cloth, revealing that the girl is gone, and in her place is an eight hundred-pound Siberian tiger, snarling inside the cage, completely filling it.

### **The Secret:**

A false wall in the rear of the cage hides the tiger from view. The curtain used to cover the cage is already hanging over the rear of the cage, so the audience can't see through the cage, thus the bars of the cage can be painted onto the false wall to make it appear that the audience are seeing the bars of the back of the cage, and the curtain behind it. With the right lighting the illusion looks complete.

The girl is hidden in the black base of the cage, concealed from view because of an optical illusion (the base is black and the cage is a bright chrome. When the cloth is placed around the cage, the girl lifts up a trap door in the base of the cage, climbs in, and pulls a lever to drop the false wall down into place. This allows the tiger to come out into the middle of the cage, using the full space.

## The Tip Over Trunk

Still baffling audiences today, the tip over trunk looks great, and does not use the base principle.

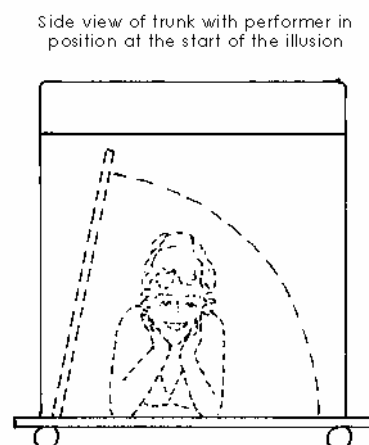
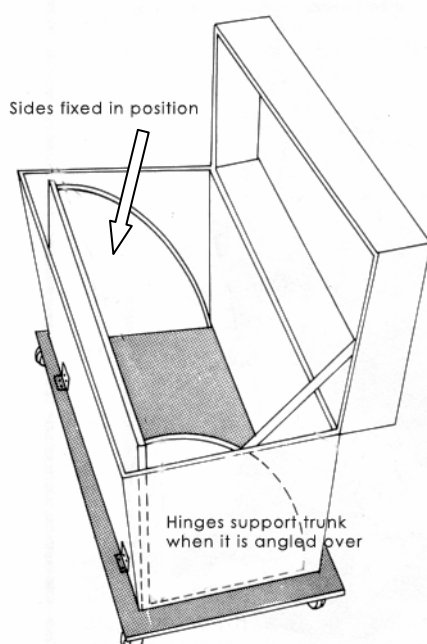
### Effect:

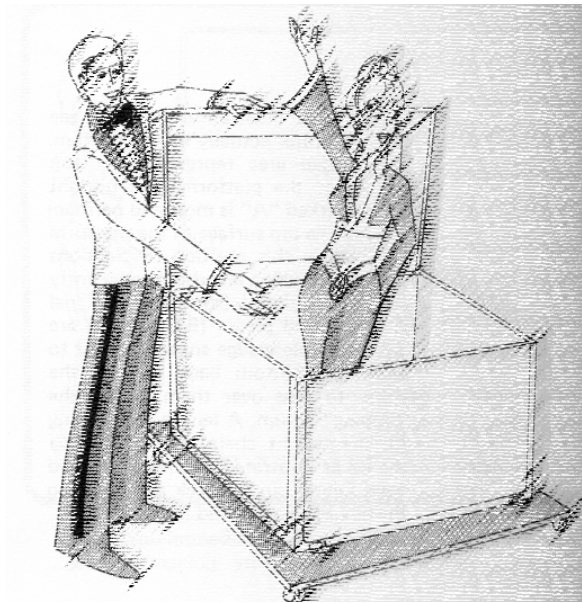
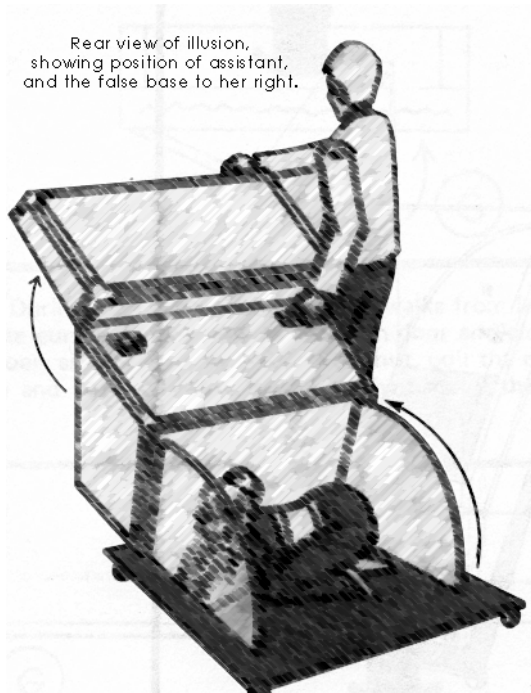
A trunk, or large travelling type case is wheeled on, and revolved to show all sides. The trunk is then tilted right over, with the lid open to see a clear view of the inside. It is completely empty. On closing the lid and returning the trunk back to its upright position, the lid pops open, and out steps a beautiful assistant!

### The Secret:

There is no base to the trunk. Instead, the 'base' is mounted vertically behind the front of the wall of the trunk, and is supported by two end pieces. This means that when the trunk is tipped over the false base piece is in the correct position so that when the lid is open, everything looks normal, and the trunk is empty.

The assistant is concealed behind the false base, and can easily appear once the lid is closed and the trunk is flat again. The magician and helper outside the trunk conceal the supporting side panels.





## The Staircase

This first illusion is one of the most commonly used, but least known about secret in stage illusions, namely the staircase. The staircase makes the appearance or disappearance of a magician (or assistant) very easy to perform. There are several reasons why it is so effective, but let's first explain exactly what it is and how it works.

Typically, a magician walks up some stairs onto a raised platform, and the audience thinks that the magician is being generous for allowing them to see underneath the platform. The magician immediately drops into the top of the stairs (hidden behind a cloth), the stairs are taken away, and all attention is focused on the cloth. The cloth drops, and the magician has gone! Because the suspense has been built up over a minute or two, as a grand ending, the magician might even suddenly appear at the back of the auditorium!

As you can see, the stairs really are a magician's friend because out of all the apparatus that is shown on stage, the stairs look the most innocent.

The audience reasons 'well I can see that the magician has to get up to the platform, so he walks up the stairs, and it's nice of him to show me that there is nothing underneath the platform.'

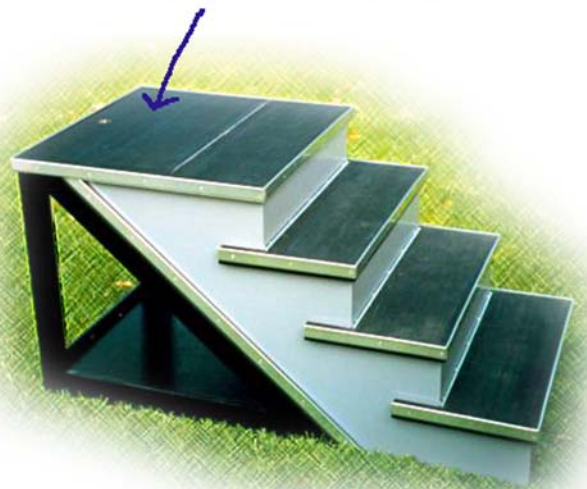
The reality is that the raised platform is only there in order that the stairs can be used! Can you see why it is so effective now?

The other important factor is that once the magician has walked up the stairs and drops down inside them, they are wheeled off stage immediately. This means that at the end of the illusion, the audience often forget that there were any stairs at all! They are so focused on the platform that they completely forgot about the stairs!

In case you were wondering how the magician or assistant exits the stairs, normally the stairs are open on one side of the treads. So they are built to be used on either the left or right hand side of a raised platform. Again, the audience assumes they are just a normal set of steps, but seen from the rear of the stage, they have a gaping hole where the hidden person can easily climb out of.



Trap door opens up to allow performer to slide down inside the stairs, and exit from the unseen hole at the rear of the steps





There are other little touches added such as a soft foam or carpet inside to cushion the person as they come down inside the stairs, and often they are built on a frame so that the audience can see underneath, through to the backdrop. Again, this helps to add to the perception that the stairs are normal. If the stairs were built as a big box down to the floor, some audience members might be suspicious.

## Bases

Just as stairs are a magician's friend that enables him to accomplish all sorts of appearances and disappearances, bases act in a similar way.

We touched on bases when we mentioned the classic sawing in half effect, and there is no doubt that they are the single most common item in countless stage illusions. Sometimes they are combined with other principles too, but you will not find a stage illusion show that doesn't use some kind of base as part of an effect.



Here you can see the basic base concept above, and various illusions which use the base principle.



So what do we mean by bases? A base is an area of a prop that can conceal one or more persons. However, they are carefully built so as to look much thinner than they really are, as well as to look as though they are meant to be just a simple support for the main prop. For example, stage illusions are often wheeled on and off stage. It's this base which supports the main prop that is sometimes the secret to the trick, although audiences obviously perceive the base to be just that – just the bottom part of the prop that's used to wheel the main item on stage.

Sometimes bases have physical trapdoors that allow the performer to exit or enter, but very often a material known as spandex is used. Spandex is a flexible, black material that when stretched across a frame appears to be a solid surface. By using two pieces of spandex slightly overlapping in the middle, a secret compartment is created that makes it even easier to exit and enter.

As for the depth of the base, there are some clever techniques that make it look narrower. For example, building in an angle from the edge creates an illusion of a narrower depth. Sometimes a thin colourful line is painted down the side of the base, this too is an optical illusion to make it appear much smaller than it is.

Another factor that helps is that most stage illusions are custom made for the particular magician or assistant that is in the show. In real terms this means that the individual is measured precisely, and the props are built to their specifications – so a strict diet is also needed! The plus side is that the props are built no larger than necessary; they accommodate the magician or assistant, but no more.

## The Elevator Illusion

Still widely performed today by many top illusionists, this is a lovely effect where what appears to be a lift compartment (elevator if you are American) is shown on stage, towards the back of the stage.

The audience can see the front, and both sides. They can also see clear space over the top, and underneath the compartment.

The compartment is seen to be empty, and a cloth or door closes on the front side. Then the floor indicator starts shows the lift descending, a light appears from within, and the silhouetted (back lit) image of the magician gradually appears on the front of the compartment. The clever part is that the silhouette appears gradually from the top of the compartment downwards, as if the magician is coming through the roof of the elevator compartment, down inside it.

Finally, the light goes out, and in the same instant, the doors open, and the magician is seen to be standing inside!

As you would expect, the secret is far less impressive than watching the effect...



The effect is accomplished by using a number of techniques. Firstly, the clever looking illusion of the magician coming down into the compartment is just that – an illusion. It's achieved by a magician shaped 'cut out' drawn onto a roller-blind style arrangement. The rolling 'blind' is operated electronically to be lowered slowly across the front of the compartment, and with the stage lights low, and an internal light source coming from within the compartment, it appears to the audience as though they are seeing the silhouette of a magician accomplishing the effect.

So where does the magician actually come from? Usually, he is concealed on a ledge behind the rear of the compartment until the front door is closed. He then slips into the compartment through a special opening, and because he is behind the light source, remains unseen. All he has to do then is step forward the moment the light goes out, and take a bow when the lights come back up again!

### **A Quick Tip**

A Magician named Al Goshman is quoted as saying: "An amateur magician performs a thousand shows once. A professional magician performs one show a thousand times."

He makes a good point. Professional magicians practice and practice until they are 100% familiar with every aspect of their show. Amateurs on the other hand are easily distracted and go from one trick to the next, never building a proper show, or taking the time to learn each effect properly.

***Which one are You?***

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Well, that's all for this module. Next time, we are going to have some fun with another key area of magic, that of performing at corporate functions, trade shows, and exhibitions. This is a very lucrative field of performing for many, and we'll share with you lots of invaluable tips and techniques from some of the masters in this field. Of course, many of the principles can be applied to other forms of magic too.

We will be featuring some detailed techniques for this type of magic, including ready made marketing aids to help you succeed. Also coming up, we'll reveal the secret to one of those effects that people will remember you for, forever. You won't want to miss that, I'm sure...

# **ACTION TASKS**

## **MODULE 9**

1. Visit my nearest major towns, make a note of all the restaurants I can find, and create a shortlist of 10 I will approach.
- 

2. Research the suggested restaurant effects, and add my own ideas for possible tricks to perform, based on the deciding factors given.
- 

3. Honestly evaluate my clothes and appearance, and make any adjustments where necessary.
- 

4. Set a goal of reading 'How to Win Friends and Influence People by Dale Carnegie within the next 3 months.
- 

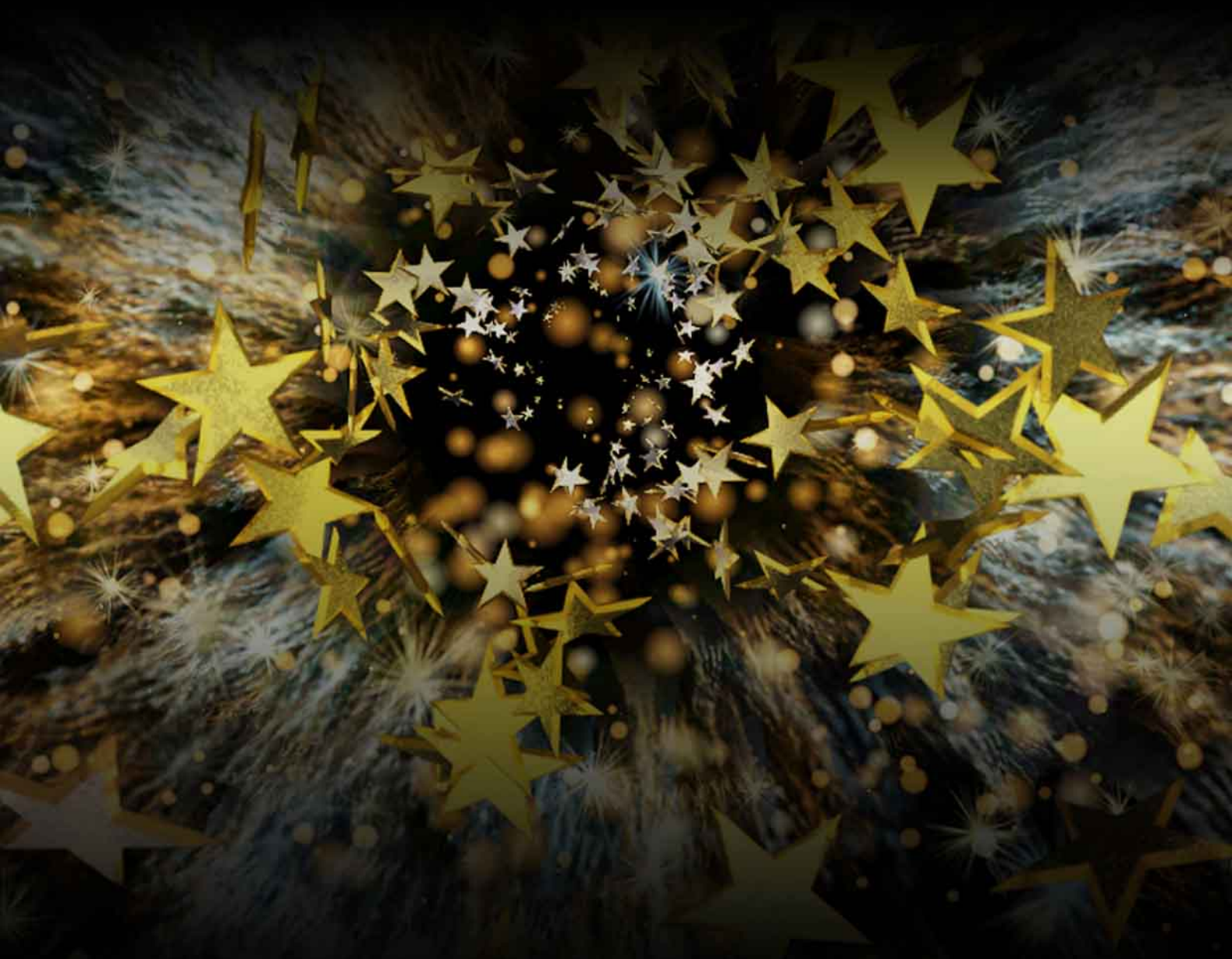
5. Start designing my business cards, and ask around for quotes etc.
- 

6. Make a conscious effort to talk to everyone about my magic, taking a sincere interest in them, as well as noting names, and other details that could be useful. Be proud of what I am able to offer them.



# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 10**

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**You may have realised** that magic as a whole, as well as specific types of magic tend to go through phases of popularity, and there is no doubt that at the time of writing, street magic in particular is tremendously popular.

Although much criticised for his technique and sometimes rather unusual claims, at the time of writing David Blaine can largely be attributed with taking street magic to the masses, and many a budding young magician in the last few years will undoubtedly have first had an interest in magic aroused from watching a Blaine TV show.

Of course, the opportunities to earn money from street magic are somewhat limited, unless you are friendly with a TV executive who is willing to give you your own show, or you live within easy access of an area where street entertainers are welcomed, such as Covent Garden in London, 3<sup>rd</sup> Street promenade in Santa Monica, California, or Times Square in New York for example.

However, there are still many other opportunities to perform the same kind of magic, in a similar style, for profit. For example, we've already covered restaurant magic in an earlier module, which encompasses some aspects of street magic, but even so, restaurant magic is quite specialised in it's own right.

So what are these other opportunities where we can use street magic style effects, whilst approaching people who are not expecting to be entertained? After all, that is the essence of what street magic is - it is unexpected on the part of the audience, they are approached 'cold' as it were, and also they haven't paid to be part of an audience.

Trade shows (exhibitions) often fit into the same mould as street magic for the reasons just mentioned. That's not to say that it is not a specialised area too, it is, but it has a lot in common with street magic. With trade shows the 'street' is simply the walk-way between exhibition stands rather than the traditional street outside.



Incidentally, if you are really keen to perform street magic, the techniques in this module can often be used to good effect with street magic in a similar way to their use at corporate and trade shows. Don't worry if you don't have a strong desire to do trade shows or exhibitions. Perhaps after reading this module, your outlook may well change!

On any given day, there are literally hundreds of these events going on around the world, over one hundred a day in the USA alone! What's more, each show has hundreds of companies exhibiting!



All this means that there are plenty of opportunities for magicians to work at trade shows, especially since most companies simply haven't realised how effective they can be at getting a message across in an interesting, appealing way. Oh, by the way, when you get a booking, the money can be very good too. On the other side of the coin, you need to be confident, not afraid to speak to complete strangers, willing to work long days, and prepared for a lot of repetitive performances. If you can cope with those aspects, you have the potential of earning very well from this market.

### Trade Shows Defined

So what exactly are trade shows? Essentially, they are specially arranged events (ranging from a day to a month or so in duration) where a group of companies in a common industry gather together to exhibit their products or services. The idea is that these companies invite people who are already buyers (or who are likely to buy) to attend, and take advantage of the facility of having an entire industry easily accessible under one roof. It's great for buyers because they don't have to travel around the country visiting specific companies of interest. They also have the possibility of discovering new products, new companies, foreign companies, as well as seeing well planned product demonstrations.



Trade shows generally tend to be only for the 'trade' – in other words people who are in the same line of business, for obvious reasons. However, there are an increasing number of shows for the general public. These are widely advertised in the general press, and tend to cover fairly broad subjects, such as 'The Ideal Home Exhibition', The 'National Holiday Show,' 'The Home Entertainment Exhibition' and so on. We can still refer to these as trade shows because the exhibitors are traders promoting products and services to people who are likely to buy. It stands to reason that those who attend such a show are doing so because they are interested in the advertised theme.



*Exhibition Halls like this one at Earls Court, London, regularly host trade shows and exhibitions.*

Why do we mention all this? If you are to be successful in this market, you *must* be aware of what your customer wants, not what you *think* they want. That means understanding the reasons for them attending the show, and why they are hiring you.

In the context of trade shows, you actually have two groups of customer to please: the company that hires you and pays you, as well as the customers that you are being hired to entertain, those that visit the stand or booth.

Taking the first customer, those that hire you, it's essential to have a clear understanding of what they want from you. You may even find that they don't know themselves - they just thought it would be a good idea to hire a magician! If that's the case, it's down to you to help them and advise them as to the possibilities.

For example, here are some reasons for using a magician at a trade show:

1. To **promote** an existing product or service.
2. To promote a **new** product or service.
3. To **launch** a new product or service including vanish/dissapear
4. To **heighten brand awareness**.
5. To gather **leads**.
6. To **sell** a product or service directly.
7. To **explain** a product or service in an interesting way.
8. To **entertain** invited guests.
9. To **attract** crowds to the stand.
10. To **entertain** an audience **whilst they wait** for a demonstration.

Can you now see how important it is to have your role clearly defined? There could be other possibilities too, that will only become apparent when you ask the company what they require.

When you have established what is required of you, then you will understand



*It is essential to define your role early on in order to be successful*

the amount and nature of preparation that will be needed. Obviously if your role is purely to entertain, you will be able to use items from your existing repertoire that are suitable. If however, your role is to launch or explain a product, not only will you need to become thoroughly familiar with the product, but you will need to develop a fully

customised program for the client, with a corresponding increase in your fee! Incidentally, you will be looking to earn on average around £1500 (\$2000) a day in this kind of work once you have some experience behind you.

## Be Careful What You Agree To Do

The other factor that your initial discussions will highlight is whether you are capable of fulfilling the client's needs at all. Whilst you will probably find that your experience with a cross section of magic will stand enable you to cover most requirements, it should not be a case of '*whatever* you need, I can do it' because your reputation is at stake if you don't fulfil the brief to their satisfaction!

For example, to use an extreme example, if a client has their mind set on producing a car for a product launch in a grand illusion style, and you've never done that kind of effect before, you might want to think twice about doing it on your own. If you are not familiar with such an illusion, you could bring in the services of someone who *does* do that kind of production regularly, and simply add a bit on the price, as if you were an agent!

Alternatively, you may find that the client might be persuaded to use your services differently. Sometimes, they need guidance as to what the most suitable effects might be for the occasion. You will be able to advise them of the potential advantages as well as pitfalls of various options. Be honest, and bear in mind that it's better to under-promise and over-deliver. In other words, don't promise things you won't be able to fulfil but do go the extra mile to give more than you said you would. Your main objective is a happy client at the end of the job!

Now, before we get too far ahead of ourselves, let's go back to basics and review how to get these kinds of bookings in the first place.

## How to Book a Trade Show

As with other types of magic, there is no single correct way to get a gig. There are many right ways, and as we've said before, depending on where you live - cultural differences and so on, each method will work better in some areas than in others. Try as many methods as you can, and when you find one or two that work, keep doing them.

Consistency in marketing is actually one of the key elements to your success. It is pure madness to discover a good method of getting gigs only to stop doing it because you already have some bookings. Never stop your marketing and promotion efforts – it should be a *continuous* process, not seasonal or left to chance!

We might add that even if one method brings fewer results than another, keep doing it! ***Keep doing whatever brings results***, not just the one method that brings the most results.

## Placing Ads

A lead generation style of advertisement can produce good results. However, you need to be aware of the common pitfalls when designing and placing these types of ads.

### ***Advertise in the Right Publication***

It sounds obvious doesn't it, but it's one of the most common mistakes people make. Just because you read a particular publication yourself, or maybe know someone who can give you a preferential rate, it doesn't necessarily mean that will be the most suitable publication.

What publications *should* you advertise in for trade shows and exhibition work?

Once you have identified your target clients, you need to think about what types of publication *they* read. For example, if you want to book shows for clients in the financial services industry, find out what business related publications these people read. Specific, targeted advertising will be far more successful than a generalised attempt to appeal to all markets.



*Target your adverts at the most suitable audience*

Having said the preceding, if you have the opportunity to advertise in a certain publication for little or no cost, then you may have nothing to lose as long as the journal has some relevancy. Ultimately, you never know who will pick up a magazine or newspaper, but as a general rule, never waste your money without giving careful thought to who the potential readers are.

Another type of publication that tends to produce mixed results but which you may want to try at least once is a directory. These include Yellow Pages, Business directories, Corporate Support Services Directories, and so on. These are the types of publication that are sometimes referred to as a guide by event organisers.

The positive aspect of these publications is that if a client has already decided that they want a magician and you are listed in the right section, you have a good chance of being called about the gig. The downside is that because these publications are literally full of different services, most people don't browse through them looking for ideas or inspiration, whereas in a different type of publication they may well do just that.

### ***Designing Your Ad***

By now you should have realised that the content of your ad is critical to its success. Let's review some of the most important factors to consider:

Don't get bogged down with trying to portray a specialised *image* of yourself to the exclusion of content, it won't work. Some magicians see clever artwork and imagery of 'superstar' magicians and think they can do the same, with the same results. Don't fool yourself! The big difference is that these guys are *already* famous, and they don't need to convince anyone of their skills. You do (at least for now).

Unfortunately, trying to be perceived as cool, mysterious, trendy or whatever else, is an easy trap to fall into, and you will have to be very strict about this as many designers and advertising sales staff will try and suggest this approach to you as a good idea.

Far too many magicians think that all they need is a clever photograph of themselves as the focal point of an ad in order to attract interest. It simply doesn't work like that. Readers notice pictures of famous people because they already recognise them as famous! Do you see the crucial difference?

In terms of the content, do you recall the guidelines we covered in the previous modules? To refresh your memory, these were to state a problem in your headline, add fuel to the fire, then present your solution. Also, remember to include your testimonials, a 'call to action', and a P.S. These are all essential ingredients. Here's an example of an ad that follows these rules:

## ***Disappointed with the Level of Interest Shown at Your Last Exhibition? Did you spend lots of money and 'get nowhere'?***

It's a common problem, but next time it will be different! How?  
Book Justin James, master magician for your exhibition and your  
company will literally be the talk of the town!  
Justin's unique and magical approach ensures that:

- \* Your stand or booth will attract visitors like bees around a honey pot!
- \* Everyone will have fun, as Justin makes even the driest of products come alive.
- \* Your visitors and guests will laugh like they have never laughed before.
- \* Your bosses won't be able to thank you enough for attracting so many buyers.

Here's what others have to say about Justin James:

**"An incredible event, we were all blown away by Justin's ability  
to get customers swarming around our booth."** Peter Smith, London

**"Simply amazing. Everyone at the office is still talking about what you did at the  
exhibition, none of us have ever seen anything like it. Thank you."** Kevin Bright, Inverness

**"We had so much fun for those few days. You made the event really special, and our sales  
are up more than 50% over last year which we are thrilled about."** David Francis, Leeds

**Call Justin now on Freephone: 0800 123 4567 for a free information  
pack, and a special FREE booklet: 'The Exhibition Planners Guidebook.'**

It's possible that this size of ad might cost more than you can afford, but remember that this type of work is very well paid, and you may only need one job to pay for the ad, so it's all relative at the end of the day.

Another little feature that was included in the ad is what is known as a secondary reason to respond. This is a powerful technique because it gives people an extra reason to call you, that extra push that many seem to need.

In the example you've just read, the first reason to respond was the offer of the free information pack, and the secondary reason to respond was the offer of the special free booklet, written and produced by the magician. We covered this concept in the module on alternative marketing, and it's a great method to use to increase your response rate. Other secondary reasons to respond might be the offer of a free trick, a special discount, a voucher and so on.

Incidentally, tests have shown over and over again that one word consistently gets more response than any other in adverts or sales letters. Have you guessed what it is? It's the word 'free.' This word really does have an amazing effect on readers, so use it wherever you can in all your marketing campaigns.

Another tip with regard to placing adverts is to look at some other adverts in the same publication. Why? So you can copy the same style? Absolutely not! In fact, you probably need to do the opposite - you want your ad to stand out as *different*. One way you can do this is by putting the headline text in reverse type like a negative, so that the background is black and the text is white on top. This is a valuable technique because few people do it, and your ad will get noticed more easily.

Something else that can make a difference is an unusual border. Many ads either don't have a border, or just use a plain line. A bit of creativity can help you to come up with something different to make your ad stand out from the crowd. Again, you don't want it to blend in, do you?



If you are able to use colour, as a general guideline warm colours are best in that they have a psychologically positive feel to them, whereas dark colours could convey a negative feeling. There are always exceptions of course, but try to remember the psychological principles behind whatever colours you ultimately choose.

Be careful in your choice of fonts too. Common mistakes are to use too many different fonts or to unwittingly choose fonts that are not easy to read. If you use too many fonts the resulting ad will look amateurish as if you just got a new computer as a toy and are trying out as many fonts as possible! Also, if a reader struggles to comprehend your text because you have used an overly complicated or fancy font, you will probably lose their interest immediately.

## Using Sales Letters

Much of what we have already reviewed in connection with ads applies just as well to sales letters. However, there is a slightly different process involved.

Unless you already have a very specific, targeted mailing list, it is best to use lead generation letters first, in order to attract interest. These types of letters have the aim of getting a response from the reader – usually to call you or fax you back. Remember that you should give customers as many ways of responding as you can in order to suit their preference. If someone uses e-mail in their office, they will probably prefer to email you, whereas others might prefer to fax, and so on. The point is, make it easy to respond.

A friend of mine who is both a marketing genius and magician, Dave Dee in the USA, told me about an excellent idea that assists the return process. The tip is to print the persons name on the letter so that all they have to do is sign their name in the designated place, and dial the number on their fax machine to return it. This process might sound a bit pedantic, but it's just a progression of making the response process *as easy as possible*. Whilst many people still use fax-back forms which require a couple of minutes on the part of the recipient to fill in, you can be one step ahead by simply asking the potential client to sign the bottom and return it - what could be easier than that?

Let's just expand on this point a little. It might be argued that some effort on the part of the recipient is not a bad thing, and that seems logical. Many business people however, will tend to set aside anything that looks as though it needs time to deal with it.

Do you get the point? In the grand scheme of things, everyone who responds has a measure of interest in your services, so it is wise to generate these responses whenever you can, as soon as you can, and then filter them as you go.



*Make it as easy as possible for your prospect to request further information*

Coming back to the general content of your lead generation letter, it should follow the same pattern as the ads, with the purpose of attracting a level of interest in your services. At this point, you are not trying to sell your services directly or get anyone to make an on the spot decision to use you.

The advantage with the lead generation letter when compared to an advert is that you have more space in which to convince people to use you. Again, as a rule, long copy is better than short copy, but never waffle or get distracted from your objective.

## **Content**

The content of your lead generation letter should follow the rules of copyrighting that we have covered many times now. However, here are some additional tips to help you get a response.

Firstly, bearing in mind that your primary aim is to get your letter read, you need to consider ways of making it stand out as different from the host of junk mail that bombards most people.

Tests have shown that a bulky envelope will always get opened, whereas flat envelopes that are perceived to be junk mail often get thrown into the bin even before they are opened. Think about the way you open *your* mail. Do you open it over or near the waste bin, throwing away items that seem to be junk?



*Make your mail stand out as something interesting and different*

Attaching something to the top of the letter can substantially increase your results. For example, you could attach a coin using a spot of glue or sellotape, and use a headline like:

**“I’d like to buy your attention  
for just two minutes...”**

Another approach that works well is to use a coin stuck to a piece of card with a message that says:

**“Would we Stoop to Bribery to get You  
to Read this Letter?”**

Then on the reverse, you would put:

**“Of Course We Would!”**

You might also try including an inexpensive trick such as a two card monte, with a headline like:

**“Why Are We Giving Away Magic Tricks For Free?”**

Remember, once you have hooked your reader, you can guide them through your letter with relative ease. The real challenge is to get their attention in the first place.

Here is an example letter that you can use as an initial mailing to a company that you know attends trade shows. With this version, you would enclose a 3 Card Monte trick, with a sample of how the blank card can be customised with the company's sales message.

## **WANT TO MAKE YOUR NEXT TRADE SHOW A SUCCESS?**

**Here is a simple way to attract and keep buyers at your stand...**

Dear Mr Duval,

As a regular exhibitor, you no doubt realise that fierce competition forces many companies to spend more and more money on elaborate displays and exhibits in order to attract visitors to their stands.

The problem is that even if you do manage to attract visitors to your stand, how do you keep them there?

Many companies have overlooked the obvious...

Use a Magician! Yes, you simply won't believe how easy it is to pull crowds, entertain them with an informative tailored message, and leave them wanting to talk to your sales people on the stand! Think how good you will look when your bosses discover you are responsible for facilitating a dramatic increase in sales!

So how do I do it? Quite simply, you probably realise that magic never fails to attract attention when it is performed well (and I am an expert). Even if your product or service is fairly 'dry', I can keep attention levels high, and feed you with a constant stream of qualified leads.

If you wish, I can even tailor make a presentation that fully integrates the features and benefits of your product or service in such a way as to be entertaining and captivating. How does that sound so far?

Well, I don't expect you to take our word for it. Read what some of my high profile clients have to say about our powerful presentations:

*"Once again, you excelled at bringing more clients to us than we could ever have dreamed of – we are absolutely delighted." John Fry, I.B.M.*

*"Our hopes of increasing visitors to our booth were fulfilled to a far greater degree than we expected, we'll definitely be in touch about our next event!" Henry Davies, Shell Europe*

*"Your imaginative use of magic combined with your enthusiasm for the event proved to be a winning formula, thank you." David Bray, Light Logistics*

*"We all rated you 10 out of 10. The way you launched our new product was incredible – even our competitors are talking about it!" Ken Jenson, Grain Inc*

*"I was absolutely bowled over seeing the crowds you managed to gather, and I was even happier to realise a massive increase in sales over last year, largely down to your work on our stand." Ian Edwards, Rainmach Industries*

As you can see, these companies have discovered the secret to bringing in as many qualified clients to you as you can handle. Will you be next?

Incidentally, you may be interested to note that independent research by 'Exhibit Surveys Inc' ranked magic as one of the top attention grabbing techniques available to exhibitors from a list of over twenty alternatives.

As you may have noticed, I have included a special trick for you to try out on your colleagues. It's very simple to work, and the instructions are enclosed in the little wallet. Some of my clients have their own sales message printed on the special card, and they consistently report an incredible positive response from using these tricks as hand-outs.

If you want something a little different from the usual pens and mugs seen everywhere, this giveaway is something you will be begged for. It's just one of many possibilities – have fun with it!

At this point, why not take the next step and request your personal copy of my free demo video, you'll be able to see first hand how I can help your company increase sales substantially. All you have to do is sign the bottom of this page, and **fax it back to me at 0800 123 4567**. I will rush you a copy of the video, along with my schedule of charges, and a very special free gift for you to keep, a magic trick that you will have great fun with.

Why not sign and fax this page right now whilst it's on your mind? After all, you have absolutely nothing to lose, and everything to gain by doing so.

Yours sincerely,

*Gary Edwards*

Gary Edwards

P.S. Ron Walker from McDonalds Corporation recently used my services and said, *"Gary, your presence at our recent show proved to be by far the most successful promotional method we have ever used. We have no hesitation in recommending you to any company that wants to increase their sales. Come to think of it, we should be keeping this secret to ourselves!"*

P.P.S. *If you want to stand out from the crowd and be remembered at your next event, you really need to request more information right now!*

Please rush me a copy of your promo video, along with my special free gift – Signed.....

MICHELLE DUVAL, EXHIBITION PLANNER, QUIETECH

FAX-BACK TO: **0800 123 4567**

If you want an even better response rate and you have the facility to do so, create a generic sales message on your computer and output it as a label that will stick on the blank card in the '3 Card Monte' trick - then change



the company name for each mailing. Using labels such as the Avery brand which conveniently come on full sheets, you can easily print many of these whilst giving the impression that you have printed a card especially for each client. You can be sure that this will get shown around the office you send it to, and it will probably generate some interest in your services.

## **Mailing Lists**

The next logical question is, who do you send your letters to? The answer lies in mailing lists, however this is an area where if you are not careful, you can end up spending lots of money without results, so we'll review some of the points you need to know.

Firstly, list brokers can be found online and in directories such as the yellow pages. One of the dangers with lists is that there are no guarantees of the quality of them. You may end up with a list that has been 'done to death', a list that is inappropriate for your product, or a list that is out of date. All of these are common issues, but fortunately there is a way to overcome them.

Firstly, ask around to seek a recommendation of a reputable list broker. Contact the broker and ask them if they have lists for your chosen field. For example, you may be looking for a list of exhibition planners or personnel managers. If they claim to have lists that match the criteria you specify, tell them that before you can commit to a large order, you need to test a batch first. If the list broker is confident in his product, there should be no reason why he should refuse you this facility.

Try 500 or 1000 names to start with. Carefully gauge the results. Expect to get around a 1% response rate, so for example if you send out 1000 letters, you would expect to get around 10 responses.

Although the cost to send these letters is fairly high, remember that you can easily recoup your costs with just one show.

Again, the key is consistency. Some batches of letters will reap better results than others, but if you keep sending them on a regular basis, the results

should average out to keep you busy with shows. It is a numbers game whereby if you send enough well thought out letters, you will get results, and the more letters you send, the more results you will achieve!

As list selection can be a bit of a lottery, you may want to develop your own list. How can you do that? One way is to work your way through business directories starting with your own locality.



*You may wish to employ someone to 'build' a mailing list for you*

Call each company (or get someone else to do this part for you) and ask for the name of the person who looks after planning exhibitions or events. There are several potential responses to this. Either they will say they are not interested, which is fine, or that they do not attend exhibitions or have events which is also fine because you won't waste your time sending them a letter. Then there are those who will give you the name of the person to contact, which you note carefully.

Armed with a list of the right people and their respective company addresses, you then have a record of 'hot prospects' to mail out to, because these are all potential users of your service. Can you see how much better that is than just sending out mailings randomly?

Another approach that can also be effective is to purchase a directory of forthcoming exhibitions and events within a reasonable vicinity of where you live. These directories can be costly, but are well worth it as they take the hard work out of trying to find decision makers.



What you are actually buying is information about which exhibitions are scheduled to occur over the next year or so, along with contact details for either the organisers or sometimes even individual company contacts. Either way, it's a short step to then mail your lead generation letter to the right people.

## **Follow Up**

When mailing potential clients, once is not enough. Why? People need consistent reminders - it's a fact of life. It may often be only on the second or third correspondence that they start to take notice. The other reason that has a bearing on this is that many companies only attend exhibitions or hold events once or twice a year, so your initial mailing may be received just after they have had an event, in which case they probably won't be interested at that time.

Having established the need to keep in touch at regular intervals, what should you send - the same letter? No. You need to tailor your mailings as a series, each one referring back to the previous one. Use expressions to remind them about previous correspondence, like, "About a month ago I sent you a letter with a coin attached..." and then go on to reiterate the benefits of your service and provide further testimonials. Remember, you can never have too many testimonials.

You can easily cut down on your costs by sending postcards instead of letters for the third or fourth mailing. There are many companies that can custom print these inexpensively, and all you have to do is add the stamp to each one. Remember to request a specific response though, don't just fill the postcard with your sales message.

After you have been through a sequence of mailings for each company, don't spend any more time on them. If they haven't got the message by then, they are not likely to get it by any more mailings. However, don't be surprised when you receive calls up to a year or so after your first correspondence, as some business people will file your information and refer to it when the right time comes for them.

## **What Should You Include in Your Mailing?**

There are mixed opinions about the effectiveness of including brochures, videos, and so on. On the one hand, some of the top corporate entertainers always send a video and glossy brochures etc, but on the other hand others get plenty of work with just a well written sales letter and a quality brochure.

You should start off with just a lead generation letter that has the sole aim of getting the person to contact you. If you are able to produce a decent video or brochure for a reasonable cost, send it whenever you receive an enquiry from any of your initial or follow up mailings.

Another area of mixed opinion is whether to send a price list with your response pack. There are pros and cons to doing this. On the positive side, because your fees are in print and are provided up-front, it is easier to 'stand by' and refer to these figures when someone tries to reduce your price. On the down side, sometimes you will discern that you could have charged a particular client a lot more than the figure in your fee schedule.

On balance, it seems that the scales weigh in favour of providing a fee schedule up front, and then stick to it. You can always add-on extras to boost the fee for clients who have money to burn!

## **Handling Responses**

If you follow the guidelines that we've covered so far, you need to be prepared for the responses that will come in.

In essence, you will be following the same approach that we outlined for dealing with enquiries for kids shows. That is to say, you ask the caller when they have an event planned, and then offer them several options, usually two or three packages – each one containing more features and benefits as the price increases.

The thinking behind this is to be able to offer something for everyone and to try and up-sell those who are thinking of the basic package by outlining the many benefits of your other packages for just a little more outlay.

## **How to Produce a Great Demo Video**

As we've referred to promotional videos, this might be a good time to review some common pitfalls as well as providing positive direction.

Promotional videos are a powerful tool. Unfortunately, many magicians try and produce them on their own on a shoestring, and invariably end up with something that probably does them more harm than good. Far too many magicians videos fall into this trap – don't let it be you too!

What makes a good promotional video? These days everyone is used to seeing a very high standard of production - we all watch TV and films regularly, and we know when something looks wrong or amateurish.

You don't have to spend a lot of money, but you do need to employ someone (or a company) who knows what they are doing. Get a professional to record and edit it. Although many consumer cameras are good enough quality, don't deceive yourself that you can ask a friend to record a performance, and simply put that out as your demo video.

Secondly, well before filming begins you need to produce a storyboard and carefully structure your video. This might seem unnecessary or a waste of time, but the truth is that this planning stage is probably more important than the filming itself.

Think of your video in the traditional storytelling way – it needs to have a beginning, middle, and end. Your beginning will probably include a fade up from black, a title, and then an introduction to the type of magic you provide. Then in the middle part, this is where the bulk of the shots of you in action are placed. Finally, the conclusion ties together the *key points*, emphasises why *you* should be hired in preference to another entertainer, and gives specific direction as to how you want the viewer to respond.

As the main focus of the video will no doubt be comprised of shots of you in action, try and decide beforehand which parts of your show you want to feature. Again, keep in mind that ***quality is better than quantity***. It's far better to feature two or three well performed effects than five or six that you know could have been done better.

Communicate your storyboard to the filming crew well beforehand and seek their creative input, but don't be walked over. If you really don't like the sound of a particular suggestion, make it clear that the idea doesn't appeal. You're paying, and it has to be done right! A reputable company will guide you but won't push you to do something you are not comfortable with.

Aim for around three to five minutes in length in order to hold the attention of the viewer. It's unlikely that the type of person (business people) who you are sending the video to will want to watch an entire performance and it's much better to offer a short, punchy, and exciting few minutes of video rather than a long, drawn out performance.

Give careful thought to the style of your show, and try to convey this as a theme throughout your video so that all aspects flow together to reinforce your theme. This includes the style of titles, choice of music if any, manner of voice over and so on.

A question that often comes up in relation to promo videos is "should I produce one video to encompass everything I do, or is it better to compile a different video for each genre of magic that I offer?" This is a difficult question to answer, as it depends on a number of factors.

If you offer many different types of magic it would probably be best to produce different versions of your video for different markets, as long as you can afford to do it. However, if the types of magic you perform are fairly complementary, you might be able to structure the film to reflect this.

What else do you need to know? Another trap that many promo videos fall into is to focus too much on the performance without stating the benefits to the viewer, the potential client. It's not enough to simply show a good performance. The viewer needs to be left in no doubt as to the *benefits* of hiring you.



Explain very clearly how the features of your show translate into benefits. For example, you might include a comment that explains to the viewer how by featuring comedy throughout your performance, the audience will laugh till it hurts and even leave with a grin all over their face!

Can you now see that by the time the filming comes, most of the work has been done? The number one secret to a successful video is in the ***planning***.



When it comes to duplicating copies of the video, don't be tempted to produce too many. For one thing you won't need a huge stock, and besides, you will probably want to modify the content six months or a year down the line, and whilst this should be fairly easy to do, you don't want to be left with a garage full of old copies!

In terms of packaging, you can either send the tapes out in cardboard sleeves, or plastic boxes. The boxes cost a little more than cardboard sleeves, but they have the advantages of being more robust, and they are able to accommodate an inserted cover behind a plastic film.

There are two main sizes of these boxes. In the UK, they are called A300 and A400. The A300 boxes are the smaller of the two, and are slightly larger than the size of the VHS tape. The A400 boxes are larger, but allow you to print the cover insert on a sheet of A4 paper (landscape orientation), and slide it straight into the sleeve without having to cut it down to size. As it will probably be you who inserts all the covers, it's something to think about!

If at all possible, seek help with the design of the cover for the video, the 'sleeve.' Remember, first impressions count, and the purpose of the cover is to arouse sufficient interest in order for the client to want to view the video. It is not a place for ego-gratification by plastering your face all over it – that's a common mistake many performers make. Unless your face is already well known, you should feature a catchy design that intrigues the client and makes them want to find out more. That's not to say you can't or should not put a picture of yourself somewhere, just don't make it the main feature!

All of the preceding information has focused on **how** to get the bookings. As you can see, there are many ways of approaching this. As a reminder, and in case you have been swamped by all the detail given, in basic terms remember that your number one aim is to reach the decision maker that decides how their company is going to present themselves at the exhibition or trade show.

Be adventurous and try whatever methods you can (provided they are ethical) to reach these decision makers. If necessary, hang around at large exhibitions and try and speak directly to these potential clients. Offer to provide your services free for a small company you are friendly with if you have to in order to get noticed. If you handle it right, these 'small fish' can lead you right to the big players, so it's well worth it.

## The Performance

Now that you have the process for getting booked covered, what will you perform? As we said at the outset, there are many reasons for booking a

magician for an exhibition or trade show event, and it could be that you on some occasions you need only perform a variation of your regular show.

Many times however, the client will want a customised performance, incorporating their product or service. Bear in mind that if that's what they want, there should be a corresponding increase in your fee to recognise the additional work involved. Fortunately, if you are asked to do this type of bespoke performance, you can look back and refer to the tips and ideas in the earlier lesson on school *theme* shows, as the two types of performance have a lot in common.

As mentioned, typically with an exhibition or corporate event, you will be provided with a product or two to incorporate into your presentation. Note that you don't necessarily have to use the product itself as part of a routine. Many times you can adapt an existing magic trick to incorporate the features and benefits of the product without using the product itself. Sometimes there will be no tangible product anyway, only a service, such as is commonly the case with a financial or banking institution.

As an example of the type of effect you could perform, let's suppose that you are working for a financial corporation. Ahead of time you need to find out from the company why they consider their service to be superior compared to the competition. What are the features and corresponding benefits of the product or service? Are there any special offers available to visitors attending the exhibition? Can they supply you with useful statistics, anecdotes or humorous stories related to the service?

Armed with all this information, it's time to put your thinking cap on and come up with some interesting ways of incorporating some of these points into a presentation.

If you have identified three or more features of the service you are promoting, you might use these in a linking rings routine, where each ring represents a feature. At the end of the routine, all the product features are shown to be bonded together to make an unbreakable and strong service, with corresponding benefits to the customer. You might also indicate that whilst

the competitors might have one or two of these features, it is only this company that brings them *all* together to create the best service in the industry. You get the idea...

A crystal casket type of effect could be used to graphically demonstrate to an audience of product resellers how a special sales promotion of a product or service could leave them with a handsome bonus at the end of the offer period. You could use slips of paper to represent sales, putting them into the casket one by one, and then instantly vanish the slips of paper to make the casket full of money!

For some audience participation, you might vanish a spectator's signed bank note and make it reappear inside a 'factory sealed' sample bottle of the company's product.

The classic professor's nightmare routine is another excellent trick that can be adapted to fit many situations. For example, you might liken each piece of rope to an important aspect of business like customer service, quality and reputation. Explain how most companies fall down on at least one of these. Maybe they are strong on the quality of the product and have a good reputation, but their customer service is lacking (show the short rope). Then go on to say that the company you work for has seen the need for all three ingredients to be in place in equal measure (show the ropes the same length).

Using super-gel or slush powder, you can illustrate a simple message. With some powder already in a cup, pour some water from a jug into the cup saying something like, "Do you find that you are constantly putting a lot of effort into your work, like this water you keep on adding more effort and what happens?" Turning the cup over dramatically, you say, "You get no return for your effort? Nothing!" Of course, unknown to the audience, the slush powder has solidified the liquid to prevent it falling out.

You might then link into another product as the 'solution'. "With our product, your efforts will not be wasted, you'll be overflowing with results!"



Card tricks, although sometimes over used or used badly, do have some interesting advantages when used in the exhibition and trade show market. A deck of cards has 52 cards, which can tie in well with the 52 weeks of the year in your patter. A deck of cards is also an item that is widely known. Regardless of country, language or culture, playing cards are to be found all over the world, so they are a useful item to gain common ground with an audience.



In choosing suitable effects to use for this market, it is a good idea to have several options available at all times, in other words be prepared to have routines that can be *easily adapted* to suit the customers product or service. You should script these so that you literally only have to replace the product and company names in the right places.

Whatever you decide to perform, your own belief in the service or product is of key importance is. After all, how can you expect an audience to get excited about something that you are not yourself? If you find yourself initially not interested in what you have been asked to promote, you need to do more research *until you are interested*. This is absolutely crucial.

Enthusiasm is contagious, and an audience can sense when you are not completely convinced of the merits of what you are promoting.

A word of caution. It goes without saying really, but in your eagerness to please the client, you might be tempted to make claims about the product or service that you know not to be true. Don't do it!

Honestly, it's just not worth it, because someone *will* pick up on it, and it's not acceptable to plead ignorance. You are a professional, and your performance should give no cause for complaint.

Of course, balance is needed. For example, many companies take friendly swipes at their competitors - often in a humorous way, and as long as you get

approval beforehand there is no reason why you shouldn't do the same if you feel it will enhance your message.

As a general guideline in selecting and adapting material, ensure that whatever you do is straightforward, easy to understand and follow. It's not the place for long, drawn out or complicated tricks because you will lose the audience in no time. As a rule of thumb, the spectators should be able to tell someone else what you did in just one or two sentences. For example,



*Handing out a business card in a magical way is always appreciated*

“...you should have seen this guy, he vanished a signed coin and then made it reappear inside a sealed bottle of beer.”

Don't fall into the trap of performing tricks that you like, but that have no relevance to the company's product. Each effect should grab the attention of the audience straight away, *and* hold it until the conclusion of your performance. Remember, people will be passing by the stand or booth continuously so you want to try and attract these people too, even if you are mid way through performing an effect.

At some point in your show, you will obviously be doing a mini sales pitch about the product or service. The secret to success here is to blur the line between the magic part and the sales part. If the two are integrated seamlessly you will win a lot more interest.

How can you do this?

One way is by not stopping at the end of the trick! If you start to clear away your props and give a signal to the audience that the magic is over, many of the audience will walk away and move on. On the other hand, if your performance is well thought out and seamless, the sales part will naturally follow on, there will be no discernible 'divide.'

When you really have finished however, tell the audience clearly, and announce when your next show will be. That way, any people passing by will hear that another show is about to start.

Incidentally, what is the right duration for a show in this market? Experience shows that twelve minutes should be your maximum. Obviously, a lot depends on the product, service, and nature of your presentation, but you have to remember that trade shows and exhibitions usually contain hundreds of stands, sometimes spread across many rooms or halls, and the visitors have not come just to see you perform! The average time spent at any single stand probably amounts to just a few minutes at the most.

Although your show is limited in duration to about ten minutes then, you need to perform this show over and over throughout the day. Why is this necessary? Think about it. Visitors usually only pass through a location once, so if you miss them because you are not performing, you don't get a second chance, and the people you miss are just as likely to buy from the company as anyone else. Can you see why it is crucial to keep presenting *throughout* the day?

Obviously, you will need a break occasionally, but you really should try and schedule your breaks in relation to the lull periods of the event. Find out by asking beforehand when the quiet times are, and plan to have your breaks in those times.

Although it may seem a bit pedantic to state these points, ultimately your overall performance on the day will mean the difference between being hired over and over again, or never being used again. Repeat business is the best type to get because you don't have to spend any more money getting it, you are already familiar with the client, and you will have done the initial preparation work for the show. It is well worth putting in the effort to make your service so invaluable to the client that they would be foolish not to use you again.

## Other Types of Show

You don't have to be limited to performing just the type of show we've just discussed. In fact, the client might ask something very different of you, so here are some other possibilities:

- Give out business cards magically (this course has already shown you several ways to do this in the video tutorials).
- Use a theme that ties in well with magic and the product or service such as 'accomplishing the impossible.' If a company has an innovative, ground breaking product or service, you could start by explaining how many people don't want to believe that incredible things are possible. By means of a couple of powerful magic effects you then start to get the audience on your side, believing that anything is possible. You are then in a great position to be able to introduce the product or service by saying something like, "Here at (company name), we believe we have created the impossible. How? By being the first to (state how the product is innovative or ground breaking).
- Make the product appear dramatically in either a close-up style of effect, or a grand illusion, depending on the size of the product and the size of the space you have to work in.
- Rather than being tied to a stand or booth, you could get good results by strolling around the hall performing magic with the aim of encouraging people to visit the stand. This might be a particularly valuable approach if the company finds themselves tucked away in a corner, or would like to increase their profile at the exhibition. Make sure you are well equipped with business cards or relevant giveaway items and ask guests specifically to visit the stand or booth.
- Use a '3 Card Monte' effect, with the company's message printed on the special middle card. You also have the opportunity to provide (sell) these tricks to the client for additional earnings.

## **Additional Tips**

Firstly, a common mistake that some magicians make when developing routines for this market is to use overly complicated props, or items that take a while to reset. It is essential that you are able to reset everything instantly after every show, because you will be performing back to back shows throughout the day. A long delay between shows is not acceptable, aside from the fact that you would quickly tire of having to do lengthy re-sets anyway.

When you work for a corporate client, you need to adopt a somewhat different mindset to working any other type of show. When meeting with a client, you need to be serious and conscientious, paying attention to the smallest of details. Remember, you are being hired for a serious purpose even if your performance itself is delivered in a fun style.

If you are given a brief, stick to it. By all means suggest ideas that you think will enhance the presentation, but try to do so in a tactful way that makes it appear that the idea comes from the client! Human nature is a funny thing, and you should aim to always make the client look and feel good.

When you have your initial consultation with the client to determine their needs, ask questions that will give you a clear understanding of not just the clients wishes, but the general nature of the event. Sometimes the client will not be sure, if it's the first time that *they* have attended the exhibition, in which case you need to seek the information from other sources such as the event organisers.

What type of information are you looking for?

Firstly, what will be the typical age range of those in attendance be – is it predominantly young, old, or a mix of age ranges? Will visitors be from a local area, national or international? There is a big difference in the style of performance for a group of students compared to Japanese businessmen!

One of the best ways to determine what the clients business is all about is to obtain and read through a copy of their main sales literature, usually in the form of a brochure. As you read, carefully highlight and note the key points about the companies' philosophies. You want to get down to basics and learn the main points to feature in your presentation.

Frequently, clients expect you to cover a complete A to Z about the company in your show. In this situation, you need to tactfully explain that this is not only impractical, but it would water down the message. In the short time span in which you have to work, it is far better to cover just one or two main points, and have the audience remember them than cover lots of points and then remember nothing. Remember, your aim is to prompt interested people to ask for more information from the qualified sales staff within the company. Don't try and cover everything!

When it comes to performing at trade shows or exhibitions, there are some practical matters to consider. The question of whether to use a public address system with a tie-clip microphone is often raised. In our opinion, this will cause more trouble than it is worth for several reasons. For one thing, the surrounding booths or stands are sure to complain about the volume, you can almost count on it. Also, especially in the exhibition environment, sound systems are prone to interference which could render it useless anyway. Use the power of your own voice for the best results!

Associated with the point about projecting your voice is the need to be higher than the audience. In order to be *seen and heard* properly, you will need to be higher than the audience. This may mean building a special platform for you to stand on. The height will also give you a psychological advantage over the audience, which should boost your confidence.

Most conventions, trade shows and exhibitions these days have special seminars, breakout sessions and workshops in other rooms off the main halls. It is in your interest to be aware of the timings for these and to acknowledge them in your presentation as appropriate.

If someone watching you is anxious to get to one of these special sessions, you can put them at ease by letting them know that your presentation will finish in time for anyone wanting to attend the three o' clock lecture for example.

When it comes to dealing with the client, don't be demanding. The less you ask the client for, the better. If you get stuck in and work hard you are far more likely to get booked again in preference to someone who makes a nuisance out of themselves by making many demands. This relates to anything from insisting on a lunch break at a certain time or a certain type of hotel room etc. The client doesn't need any extra stress from someone it is paying to do a job.

If there are certain matters that are very important to you, then make those clear at the outset, but still try to be reasonable. For example, suppose you are diabetic and need to have food at regular intervals, make this clear beforehand and agree on performance times that work for everybody. In such a case, you would show consideration by ensuring that you have some snacks with you rather than suddenly panic the client during the exhibition to provide you with some food.

Something else to be wary of is never to send any props etc ahead of you to the venue, unless they will be with someone you trust implicitly the entire time. Ignore this advice at your peril, because you will almost certainly come unstuck through unfortunate events out of your control. The only safe way to be certain you will have everything you need is to take it with you!



*Despite all your precautions,  
you can count on your props getting  
damaged or lost if you send them ahead.*



Corporate customers rightly expect you to dress and act smartly, and you may well have to invest in a new wardrobe. Don't let it get to a point where a client has to ask you to improve your dress and grooming. Remember that you will be under close scrutiny not only by the client but by the attendees of the event. Dirty hair, fingernails, teeth, and turning up unshaven are all completely unacceptable. You should be faultless in every aspect of your appearance. Think how embarrassing it would be if audiences were distracted by your dishevelled look rather than focusing on the message.

Of course, balance is needed with regard to your dress in order to be appropriate to the type of event. For example, whilst an expensive and smart suit is considered fitting for a banking exhibition, it would stand out like a sore thumb at a gardening exhibition held in a tent or marquee. If in doubt, ask!

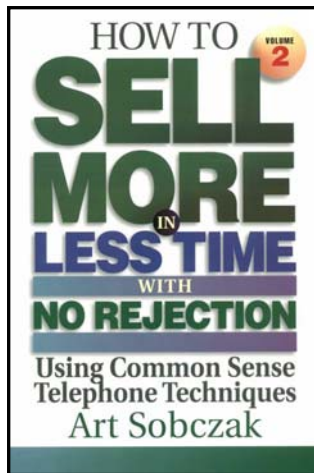
Be organised and efficient. Turn up on time at the agreed time (or preferably a little beforehand to familiarise yourself with the venue), and bring *everything* you need. If you have a tendency to be forgetful, **create a check-list** and use it! Remember simple items such as a pen and your watch, as these are often needed, and often forgotten!

With regard to your personal qualities, nobody likes someone who tries to be seen as clever, even if you are 'entertaining' an audience. Humility is a fine quality to develop as an audience will always prefer someone who is humble in preference to someone who is arrogant or full of their own self-importance.



Even if you are really good at what you do, let the audience come to that conclusion by themselves, don't force it on them by over confident speech or actions. Also, don't take yourself too seriously. Relax and try to enjoy yourself, as that will make the audience relax and feel comfortable watching you.





Given that you are effectively being employed as a salesmen as much as a magician, it will pay dividends to read as much as you can about the art of selling. It is something that can be learnt, just like magic, and you do need to be good at it in order to be effective at trade shows.

The best piece of sales advice in my opinion is that people buy from people they like. Yes, the merits of the product or the price are often secondary, especially in such a competitive environment where many companies offer comparable features.

Let me give you an example, and you'll no doubt be able to think of other examples too. My wife and I recently moved home, and at the early stages of the process we invited five estate agents to value the property and to give them the opportunity to tell us about what their company could offer us.

Well, out of the five, one didn't show up, one showed up considerably later than promised with no explanation, which immediately put us off them, so we were left with three. Out of these three, one didn't listen to our needs and tried to 'squeeze us into his mold' rather than the other way around.

That left two. Out of these two, one was not really interested in us or our property, he just seemed to be going through the motions of selling. That left one. This last agent happened to be a lady, she was bright, bubbly, very keen to *help* us, and listened attentively to our needs. She then came up with some useful suggestions and ideas about the best way to market the property, many of which we had not even considered ourselves, and they were all excellent suggestions. She remained interested throughout our conversation, and was flexible enough to adapt to our requirements.

As you can imagine, we had already made our minds up even before the subject of fees was even raised. As it happens, she was the most expensive out of all the agents, but that didn't matter to us because we had established a rapport, and were confident in her abilities.

Thinking about this example, never forget how important it is to be approachable, kind, warm, sincere, and helpful, using magic to break the ice. You will find it so much easier to draw people to you, and you will quickly be considered entertaining and fun, the sort of person that most people are happy to do business with.

Another important tip with regard to the sales part of the presentation is to congratulate those that do decide to purchase there and then. This is often overlooked, but it is very important. Again, it's really about psychology. Customers want to *feel good* about their decision to buy. So give them that reassurance they crave! *Tell them* that they have made a wise decision, and that they will be delighted with their purchase. If there is a guarantee, remind them of it, essentially relieve them of any doubts in their minds.

As an overall reminder, bear in mind that your enthusiasm and quality of performance should be kept up throughout the day. For one thing, you never know who is in the audience at any given time. In the late afternoon when you are fading, it's quite possible that the CEO or Managing Director of the company you are working for decides to pay an impromptu visit. You've never met him, so you don't know he is in the audience! How would you feel if you gave a half hearted presentation and were told afterwards that he had been watching (and judging) you?

By the same token, you could be performing to a key decision maker or someone who could be placing a large order with the company - the same principle applies. Keep your standards up throughout the day!

Interestingly there is a useful gauge to determine whether you have done your job properly. If you have succeeded, visitors to the exhibition or event will not know whether you are part of the sales team, or whether you have been brought in especially to represent the company. In other words, your knowledge of the product or service was first class, you blended in as an employee of the company, and you were enthusiastic about your presentation.

That was a whirl-wind tour of performing magic at trade shows and exhibitions; let's now lighten things up a little.

## Some Light Relief

Here are some more one-liners that you can use in your performances:

### Ad-libs to volunteers:

A difficult name: So what was it *before* you changed it?

A farmer: So you owe everything to *udders*.

(Said quickly): So where are you from – any idea?

### Stopping Hecklers:

Now there's a guy with varicose *brains*.

Hey, could you take something downstairs for me... the *elevator*?

Now there's one alcoholic who's *not* anonymous.

That guys head is so big he makes *beers* look self-conscious.

### Miscellaneous:

As I look into your smiling faces...and believe me some of your faces need looking into...

We got this next act for many reasons. He's *famous*, he's *handsome*, he's *talented*, and he's *cheap to hire*.

This show is full of surprises. I just *wish* it was full of *talent*.

I wonder where the people in *hell* tell each other to go.

I've got a key job at the Magic Circle. I lock the doors at night.

I will now pass my assistant out for examination.

I like people who are big enough to admit their faults. I know *I'd* be the first to admit my faults *if I had any*.

Remember, I'm not always *right*, but I'm *never wrong*.

And now I'm going to do something you wouldn't normally see in a cheap show like this...

Now this trick could be done by any 10 year old...with 25 years practice!

This next trick has been handed down from generation to generation...nobody wanted it.

When you announce where you come from and a few cheers come from the audience: "Are you from there, or do you just know where it is?"

For card tricks:

When spectator is slow: Take your time but hurry up!

Here's the trick you've all been waiting for...the *last* one.

Show the card to your friends, *both* of them.

Please shuffle the cards... but don't disturb their order.

Please watch carefully and notice that at no time do my hands ever leave my arms!

(When performing the rising card) Do you want to know the secret? Yeast! Yep, it makes anything rise!

Is this your card? (Spectator says yes and you nod) That's right, just like we rehearsed it.

(When the trick goes wrong):

Well, at least the backs match!

Or

Put the cards back in the box, throw the deck over your shoulder and say "For my next trick..."

Or

That's not your card? Wait, don't tell me, I've still got 51 more guesses.

When asked to do the same trick again:

Do it again? If you didn't get it the first time, you won't get it the second time either!

Do it again? Have you got another ticket then?

## Illusions Part 2

In this second feature on stage illusions, we'll be looking at some lesser known but still superb creations that use some ingenious principles. As you read the descriptions of each effect, see if you can work out the secret by means of your knowledge of magic gained so far. Think logically about what you know to be *scientifically* possible and you should have a good idea of how these effects are accomplished. Don't worry though, you will find out the secrets as we go anyway!

### Unlimited Beer!

This is quite an old effect, but one which deserves to be brought up again. It uses several principles to achieve the effect.

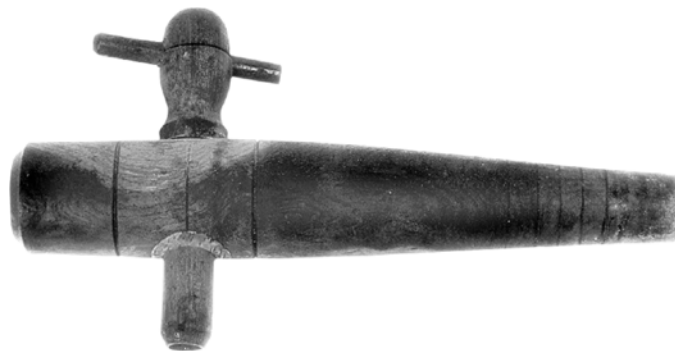
The basic effect is where a large picture of a beer barrel is seen on an easel on stage. The performer approaches the picture, picks up a tap, and fits it into the existing hole in the picture where the tap looks as though it should fit. Turning the tap on, a flow of liquid is seen to come out of the tap into a glass the performer is holding. However, one glass quickly fills up, and the performer brings in another glass, then another, and another and so on until five or six glasses are full of beer.



The tap is removed, and naturally the audience wants to see behind the picture on the easel, so the magician obliges by turning it around to show the rear. Amazingly, there is nothing there, just the picture, and the easel. Very impressive!

### **The Secret:**

Obviously the liquid has to come from somewhere, so where does it come from? Actually, as we said this trick has several secrets, including an illusion in the true sense of the word. The tap looks chunky and wooden from the audience's point of view, but actually it is longer than it seems because once it is poked through the hole the audience only sees a small portion of it protruding out the front. Also, it is made from thin metal meaning it can hold more liquid than the audience would imagine, so this 'throws the audience off the scent'.



Although the tap can hold a certain amount of liquid, it will probably only fill one glass, so the other secret of the trick is in using special double walled glasses, sealed at the top and transparent. When liquid is poured into these glasses, the liquid flows into an outer chamber, quickly filling it with a thin film of liquid all around the exterior. From the audience point of view, it looks as though the entire glass is full, and they have no reason to doubt that. That's how it's possible to make it look as though five or six glasses were filled from the imaginary barrel.

Since you are using a dark coloured liquid for the 'beer', it is easy for the audience to see the glass filling up. Don't try and use just water to create a similar illusion, as you really need a contrasting colour for the liquid to be clearly visible in the glasses.

## Arms of Steel

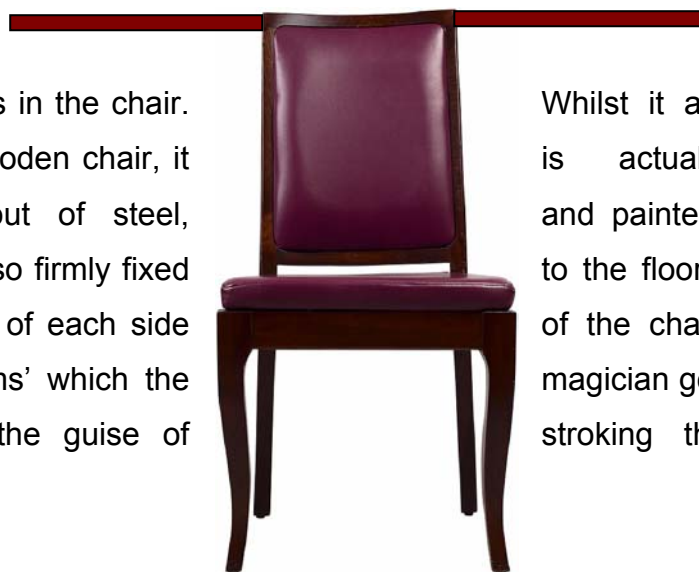
You've probably seen those infomercials on the cable and satellite shopping channels about how to increase your strength by using all sorts of wonderful gadgets such as the 'Abs of Steel' program. Well, this illusion is called **Arms of Steel** and it beats any TV advertised concept hands down!

The magician introduces his assistant who he duly hypnotises and puts into a 'trance'. The girl then sits down on a chair in a rigid state, staring ahead into the audience. The magician lifts the girls left arm, gently strokes it, and it stays in place, horizontally fixed in that position. He does the same with the other arm so that she has two outstretched arms, completely rigid.

Two other assistants are brought on stage, they climb some steps behind the hypnotised girl, and they proceed to stand, one on each arm, with the assistant not even flinching at carrying this tremendous weight on her arms! It's an incredible display of strength. The assistants then step down, the girls arms are lowered, she is brought out of her trance and appears back to normal.

### The Secret:

The secret lies in the chair. just an old wooden chair, it constructed out of steel, wood. It is also firmly fixed tip over. Out of each side extension 'arms' which the place under the guise of arms!



Whilst it appears to be is actually carefully and painted to look like to the floor so as not to of the chair come steel magician gently pulls into stroking the assistants

Once the steel supports are in place, the rest is just acting, to give the impression that the assistants are truly being supported only by the physical strength of the hypnotised girl.



## Catching a Bullet



When you hear magicians talking about various performers who have died whilst performing this trick, they are not kidding! Magicians often stretch the truth in order to make for a better presentation, but in this case, most of the stories you hear are absolutely true. The reasons for failing are varied, but whatever the case, it's meant that very few magicians choose to include this effect in their act.

If you are not familiar with the premise of the routine it goes like this. A bullet is handed out to a freely chosen audience member who makes a mark on it that can later be identified if needed. Also, a gun is also handed out for examination, even by a policeman or marksmen if any are present.

As the tension builds, the bullet is placed into the barrel of the gun, and the gun is fired at the magician. Amazingly, the magician manages to catch the bullet in his mouth, and he proceeds to spit it out onto a plate provided.

### The Secret:

As usual, it's very simple. An old fashioned gun is used, and when the rod is placed down the barrel of the gun in order to push the bullet into place, the bullet is magnetic and so is the tip of the rod. So what actually happens is that the rod *picks up the bullet*, and pulls it *out* of the barrel, at which point the magician palms it and under the misdirection of picking up and preparing a plate to spit the bullet out onto. The gun actually fires a fake charge which is harmless and disintegrates immediately.

Because the trick involves guns that are capable of firing real bullets, you should not attempt this trick under any circumstances. It is given as an example solely for the purpose of understanding the magic principle behind it.

# Vanishing Box

In this illusion, it's the magician that vanishes, not the box, but the box is the special apparatus used to achieve the effect.

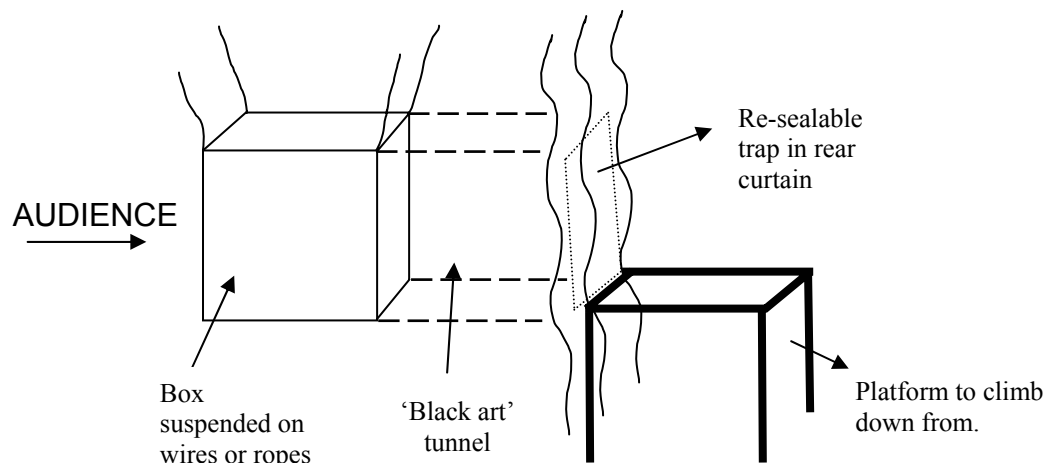
The audience sees a large wooden box suspended over the stage by four support wires. The box has spot lights focused on it to focus attention on it, and the surrounding stage above, below and behind is completely dark.

Accompanied by a stirring soundtrack, the magician opens the front of the box and shows it to be completely empty inside. The magician then climbs inside the box, closes the front, and in an instant the sides of the box fall apart and the magician has completely vanished. He then suddenly reappears at the back of the auditorium and the crowd applaud enthusiastically!

## The Secret:

If you look at the illustration you can see that this illusion uses the 'black art' principle to disguise the tunnel running from the back of the box through the back curtain. When the tunnel is painted black or uses black cloth around it, it is impossible to see it when it is against a black background. Black against black can easily render objects invisible.

It is therefore a relatively easy matter for the magician to climb into the box and straight through the tunnel coming out behind the rear curtain. By the time the magician is through, the box sides can be remotely triggered to fall apart, leaving a few more seconds of stunned audience reaction before the magician has run around to appear in the audience.



That wraps up this module, but bear in mind that as we rapidly approach the completion of the course, we will indulge you with some very special information and guidance that will increase your earning potential!

Much of this information has never appeared in print before, and Paul Daniels will be providing some of the best instruction, powerful tips and techniques from his own career to help you succeed. Remember, Paul has made millions of pounds from performing magic, so he is one of the best authorities on the subject of making money from magic.

With so much to take in over the duration of the course, we encourage you to re-read and think about all the material you have digested so far. Quite simply, it is not enough to read it once – you will forget many crucial points only days or weeks afterwards, and those that desire to do well will never stop learning.

Re-read and act on all the action points at the end of each module. The pace will be accelerated in the last few modules, and we don't want you to be left behind.

Enjoy learning and performing.

Until next time...

# **ACTION TASKS**

## **MODULE 10**

1. Devise and place an advert to attract trade-show business. Monitor the response and be ready to offer a range of packages to suit the client.
- 

2. Write a lead-generation letter, preferably using a 'grabber' enclosure to attract the attention of the reader and stand out as different.
- 

3. Become familiar with the 3 card monte effect if I am not already familiar with it, and customise a few blank cards to show potential clients it's usefulness as a sales tool.
- 

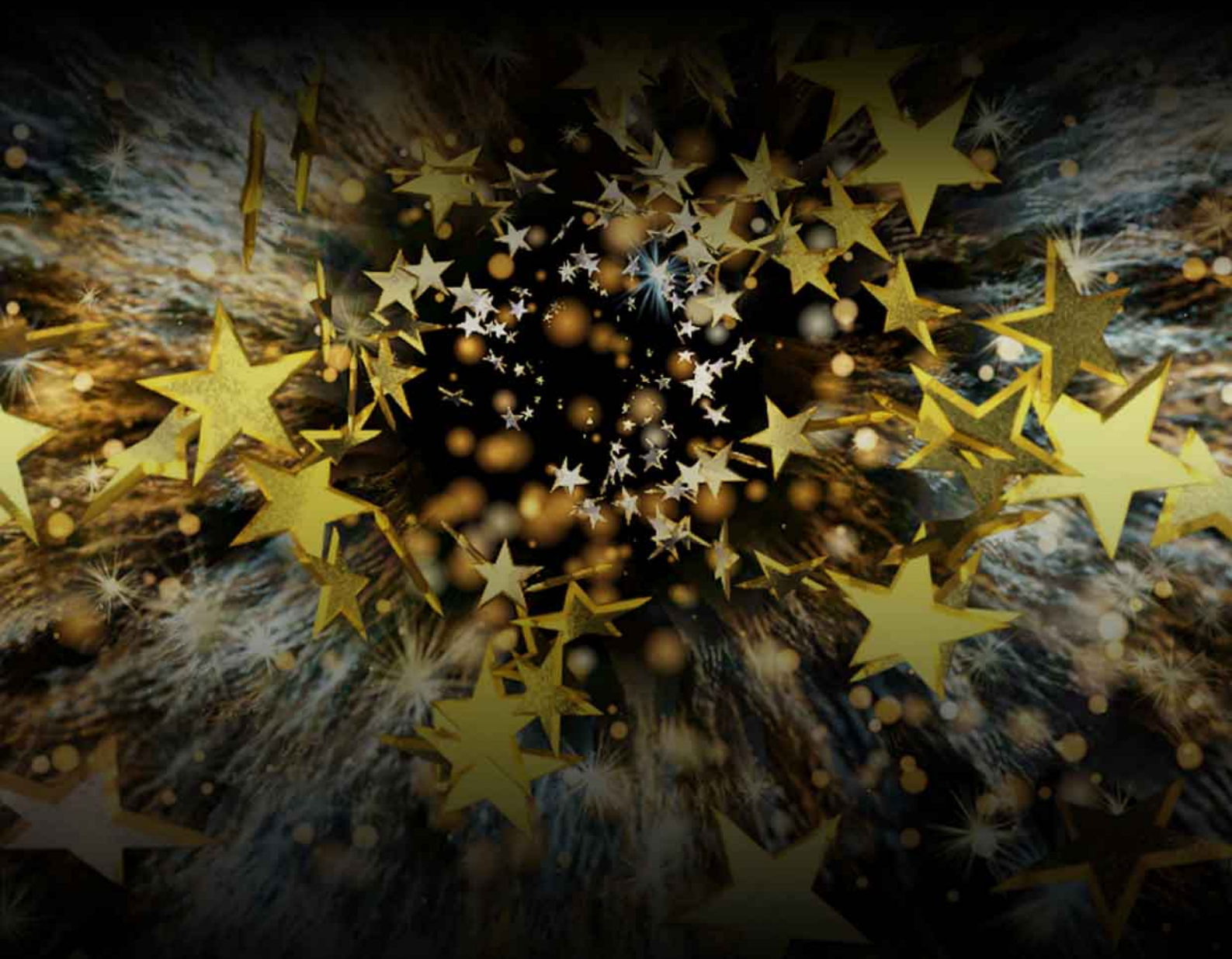
4. Using the methods described, create and use a mailing list to consistently attract a stream of qualified prospects to my services.
- 

5. Decide on the value of a demo video for this field, and if considered useful, make plans to produce a suitable video using the tips and techniques explained.
- 

6. Ask my friends and family their opinions about my dress and grooming. Check whether my existing wardrobe is suitable for corporate shows.

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 11**

## **Contents – Module 11**

Jack Higginbottom

Plan ahead

Watch your angles

Be seen and heard

Research the venue

Quick setup

Are your large props practical?

Using staff

Treat others as you want to be treated

Contracts

How to make sure you are treated well

If food is involved...

Magic conventions

How to handle your money

Paul get's his own back!

**We are delighted that** you have stayed the duration of the course, and as we take you down the 'home strait,' you are going to learn some really practical tips to help you succeed in all types of shows.

Even a professional with many years of experience like Paul never stops learning, and we encourage you to the same. Sometimes, you will learn from other magicians, sometimes an audience member will say something useful that you apply, and other times an unexpected situation turns into a valuable lesson.

On one occasion a few years ago, Paul was invited to appear at the opening ceremony of a brand new club in the North of England. This request was made by Paul's brother, Trevor, who was due to work as resident MD in the club.

Paul commented that the venue was very impressive looking, if not very practical. Such is Paul's eye for details. Anyway, we digress.

Just before Paul was due to go on, the concert chairman appeared backstage to check he was ready. Paul gave him the thumbs up, and the chairman commented that he just had one short announcement to make, and then Paul would be introduced.

Having worked in these types of venue for many years, Paul was relaxed, knowing that he had handled just about every kind of heckler, interruption or difficulty you could imagine. However, when he heard the announcement that followed, Paul froze on the spot.

"Now then, give order, please!" The clink and clatter of the glasses and the excited shouting of the crowd gradually subsided at the sound of the Chairman's voice.

"Now, you all know Jack Higginbottom" (not his real name, by the way).  
A hush fell over the room.

“As you all know, this is the first day of the new club’ he continued in his broad northern tone.

“And this place would not exist if it hadn’t been for Jack, our beloved president. It was Jack who only a few years ago, went to the breweries, got the money, arranged for the architect, and got the plans prepared for this *fantastic* building we are now in.”

Paul listened from the side of the stage as the pin-drop quiet continued. The entire audience sat in silence, wondering what was coming. Somehow, Paul knew.

“It was Jack who also organised us to have raffles, and keep kitties going so that we could afford bigger and better equipment. It was Jack who arranged fund-raising outings and coffee mornings for the women. Well...as you all know, Jack took sick about nine months ago now.”

Paul groaned from behind the curtains, and muttered “Oh No!” Trevor, Paul’s brother who was with him in the wings, couldn’t help but see the funny side of what was happening, and started laughing.

“So as you all know” the Chairman continued, “Jack never saw this building, as he got more and more sick. I’ve got some really bad news for you....I have just been informed that on this day of the grand opening of our new club, Jack Higginbottom passed away this morning.”

Men are now crying all around the hall. Women are sobbing uncontrollably.

“It is normal in our club when someone passes away to have two minutes silence. But for Jack, we’re going to ‘ave three.”

By this point, Paul was sitting on a chair at the side of the stage with his head in his hands, as he can’t quite believe what a difficult situation he is about to be thrust into. Trevor is in hysterics. For three solid minutes, all you could hear were people crying.



At the end of the three minutes the voice of the chairman came over the P.A. again, saying simply, "Thank you. Paul Daniels will now entertain you" and he walked off.

The curtains opened to the sound of everyone sitting back down, talking about dear old Jack, and generally sobbing. At this point, Paul was still sitting with his head buried in his hands, but very slowly, he sat up, and walked across to the front of the stage, and quietly said a few words into the microphone.

"I never knew Jack Higginbottom," he said, and the room suddenly fell silent again. "But if he helped to build this place, he must have been an amazing fella. He wouldn't want us not to enjoy it, or sit here crying over his memory. He would want us to make the most of what he has achieved here. So I'm not doing this show for you today, I'm doing this show for Jack Higginbottom."

With that, applause broke forth, and Paul happened to glance across the stage to see Trevor mouthing the words, "YOU B\*\*\*\*\*D!"

The show went down brilliantly!

Now, we hope that you never have to handle a situation like that, but can you see that if you are always alert to expect the unexpected, it is a lot easier to cope with when it happens. Paul's determination to always be himself on stage, allowing every emotion to come through, enabled him to act in the most appropriate way, and say something that saved the show.

Talking of the 'show must go on' experiences, I recall reading about a magician who was waiting in the wings, and as he was being introduced, the chairman stopped mid sentence, keeled over, and died of a heart attack! Imagine that! There is no way you could entertain a crowd after an incident like that, but it's highly unlikely you'll ever have that situation to contend with.

It's true that you can't plan for EVERY eventuality, but if you anticipate that things won't always go to plan, it is much easier to adapt to the circumstances you find yourself in.

## Plan Ahead

One of the most important things to keep in mind as you advance in your magic career and perform more shows is to always consider the practicalities of every performance, right from the type of venue through to the type of tricks you will perform, and everything in between.

Sometimes, eager magicians who are keen to make a big impression, fall flat on their faces because they didn't spend time planning every aspect of their shows, thoroughly examining the practicalities of what they wanted to do, and making adjustments according to these factors.

With the planning stage being such an important factor to your success, much of this module will be devoted to helping you ask the right kinds of questions of yourself (and others) when planning your shows.

Please carefully note these points as they will save you much embarrassment and frustration at making the same mistakes as many others have over the years. We want you to avoid having to go through that sometimes unpleasant learning curve.

Whilst much of the information relates to larger stage shows, or illusion shows, if you only perform close-up or small shows you will still benefit by examining the principles, as many of these can be applied to smaller shows too. Besides, there will always be occasions when you do perform within the framework of an occasional large show, perhaps if you are invited to perform your act as part of a variety show.

You may consider some of the points to be common sense, and in many instances, they are. To claim what you will read is common sense *after* you have read the points however, is somewhat akin to being shown the method of a baffling trick and then saying, "well of course, it's such a *simple* secret!" Yes, it *is* simple once you've been told!

## Watch your angles

As you may not know the specifics of a venue before you arrive, it makes sense to pre-select tricks that are angle proof. What do we mean by that? We are referring to where the audience are positioned in relation to you, the performer. The method of some tricks would be easily revealed if an audience could see behind you, to the side of you, or above you at too high an angle.

For example, many types of levitation cannot be performed surrounded, nor can some illusions. Then there are card sleights like back palming which would be clearly revealed if some of the audience were sitting behind the performer.

It is not as uncommon as you might think to have to work in a room that is not magician friendly, perhaps having seats all around, with the performer in the middle. This is called 'in-the-round.' If there are effects in your repertoire that are not angle-proof, you have two options. Either devise a more suitable, alternative method of presenting it, or lose it. You do not want to be constantly worried about whether a venue will give you angle problems.



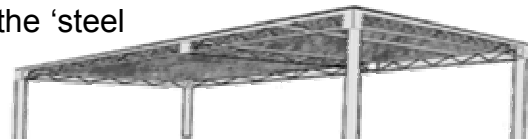
## Be seen *and* heard

Another practical consideration is that you must be able to be clearly seen by the audience. Again, whilst this might sound obvious, there are numerous venues where the audience are seated on a flat surface, and there is either no stage or just a very low platform. In this kind of situation, a large proportion of the audience won't be able to see you, or the magic, and as a result they would quickly get bored. You must therefore ensure that you are positioned so that *everyone* can see, and that might mean bringing in portable staging sometimes. This has to be planned well in advance of course.

As a further aspect of being seen, you should also give attention to whether the physical props and illusions that you use in the show can also be clearly seen. For example, some props might require you to bend down, and that might mean they are out of sight of much of the audience. In that instance, it would mean manually raising the item up higher, perhaps putting some extra staging on top of the existing stage to raise it up to an acceptable level. All these things need careful planning and thought.

Sometimes, even permanent theatres have such a poor design that not everyone can see all of the stage, so be aware of this possibility too. If there is some aspect of your show, whether it's you, some scenery or props, that are essential to the success of the trick and must be seen at a given moment, make sure that is the case as you setup. You may need to reposition certain items on the stage, including yourself.

By the way, most portable staging is of the 'steel deck' variety which consists of an 8x4ft steel frame (very strong) with a piece

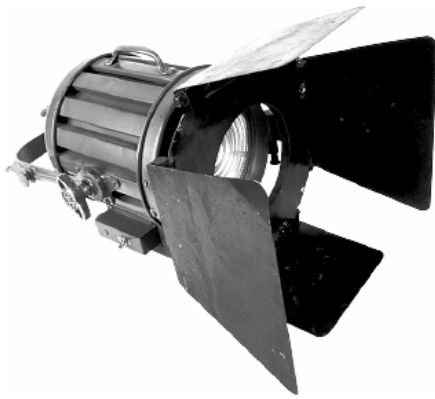


of plywood on top. These 8x4 sections can be easily placed together to form a larger stage area (or as risers on top of an existing stage). The four tubular steel legs are slotted into each corner, with different sets of legs to form different heights, commonly 6", 1ft, 2ft, 3ft, or 4ft.

When you get to a new venue that you are unfamiliar with, it is often helpful to go into the audience, and sit in various locations around the auditorium or room to get a feel for what the audience sees. This process will also highlight any potential problem areas of staging.

An associated aspect of being seen is the stage lighting of course, and more often than not, when problems occur in this regard it is in the smaller venues where they have no idea what stage lighting is all about, they just know that they should have some. In these places, whatever lighting they do have 'in house' will be old, poorly maintained, not focused, and generally not setup in any useful format.

When Paul was working in the clubs in the North of England, he quickly discovered this to be the case, and so he made a point of arriving very early for each show, taking it upon himself to adjust the lights, replace burnt out gels (colour filters) and refocus the lights to suit his show. The effort paid off because he was literally shown in the best possible light.



Good lighting can make a fantastic difference to a show, it really can add a whole new dimension of making the show interesting and entertaining, but it can also make the difference between exposing a magic secret, and highlighting it, such as in the performance of invisible thread routines, and 'black art' style illusions.

Good lighting helps to focus the attention of the audience, and it helps to create the right kind of atmosphere, even in a room that is not a traditional theatrical venue, such as a sports hall.

It's worth noting that some venues will not have any lighting other than the general room lighting, often fluorescents. This is often the case in sports halls, rehearsal rooms that double as performance areas, and some school halls. The lesson here is to find out beforehand. Unless your show is a very casual close-up act, you probably will need some supplementary lighting, but you have to know what the venue has in order to make that decision.

When it comes to being heard, again this is vitally important. If the audience struggles to hear you properly, there is not much point you being there.



Something to be wary of is where the client suggests that you hook up to the DJ's sound system for your presentation. This RARELY is a good idea because most DJ's systems are not configured for intelligible speech, they are optimised to pump out as much as bass as possible! Let's face it, have *you* ever understood what a DJ was saying at a nightclub or disco?

Whilst we are on the subject of DJ's don't let them introduce you. They will either get it wrong, be unintelligible or say something you wished they hadn't. No disrespect to DJ's, but as a generalisation they not accustomed to theatre or show business – they play music!



Whoever does introduce you, make sure they keep it brief, to the point, and that they know how to pronounce your name properly. If there is any possibility whatsoever that your name could be mispronounced, write it out on a little card, spelling it phonetically (as it sounds). It is very embarrassing and off putting to have your name said incorrectly just as you are about to go on.

With regard to keeping it simple, that's because even the most eloquently spoken person may not necessarily be a good reader, and if you have written a 'clever' introduction, the chances are that the compere will mess it up, even if you explain it to them beforehand. Don't chance it. We've heard thousands of introductions where the compere messed up his lines, and it really does spoil the impact of your entrance, so it's best to play it safe.

Sadly, where radio microphones are concerned, many small venues do not know how to set these up properly, and invariably problems result. Unless you can learn how to set them up properly yourself, or get someone's help, it's best to avoid these 'in house' systems and take your own. More sound problems seem to come from using radio microphones than from any other part of the PA system. Often it is something as simple as not replacing the batteries frequently in the transmitter packs, but be warned!



Incidentally, if you do decide to put a special soundtrack together for your shows, take the trouble to make it the best quality you can. If you HAVE to use a cassette tape, then buy the best quality you can, preferably a metal one.

Not only will the recording sound better, but the tape will last longer.

As we said before in an earlier module, we consider minidisc to be the best format (at the time of writing), as it is easy to work with, it does not skip, it provides good quality playback, and you get a visual read out of each track name on a digital display.



DAT (digital audio tape) used to be the preferred medium for show playback, but it is not as convenient as minidisc because you still have to rewind and fast forward the tape to cue it up, and there is no visual confirmation that you have the right 'track'.



By the way, if you happen to need instant playback of particular tracks or sounds, perhaps for some sound effects, consider using one of the special minidisc decks which enable you to store tracks into an inbuilt memory. This means that as soon as you press the play button the sound effect or music is there instantaneously, there is no delay.



## Research Each Venue

Time spent carrying out a 'reccy' of a venue is time well spent. This means visiting well beforehand to examine what the venue is like, what facilities it has, and so on. There are a whole host of details you will benefit from finding out about, whereas if you just turn up on the day of the show, you might be ill prepared to deal with certain problems with the venue.

Ask, and make a note of the answers to the following questions:

- ✓ **What is the size of the room?**
- ✓ **What is the shape of the room?**
- ✓ **What size is the stage?**

- ✓ **How many does the room seat in theatre style or at round tables (theatre style is where the chairs are in rows, one behind another). You will always fit more seats in theatre style than when the guests are seated at round tables, but it depends on the function as to which the client will choose.**
  
- ✓ **What does the room lighting consist of?**
  
- ✓ **What does the stage lighting consist of? Is it in good working order? If there are specific requirements, such as a follow spot, be sure to mention these too.**
  
- ✓ **Is there an in house sound system, and if so is it in good working order? What does it consist of? For example, if you specifically need a mini-disc deck then check whether this is available. Never assume that just because you SEE something when you look around, that it will be available for your show too. It's entirely possible that another company has brought the item in especially for the current show.**
  
- ✓ **Where are the sound & lighting controlled? Who normally controls them?**
  
- ✓ **Where is the main power supply for the room? What type of output connector is it, and is it a single phase or 3 phase supply? What is the maximum power you can draw from it?**



- ✓ **What height is the ceiling (for scenery and tall props) – take into account the height of the staging too.**
- ✓ **Are there any potential obstructions to putting props and scenery up – chandeliers etc?**
- ✓ **Can anything be hung from the ceiling? If so, what is the maximum weight, and what type of attachments should be used for this?**
- ✓ **What is the access to the room for setting up? Can a truck drop equipment off at a loading bay? Where should the vehicles be parked after everything has been unloaded?**
- ✓ **Are any special keys needed to access any of the house equipment, such as the lighting and sound, and if so, who should be contacted for these?**
- ✓ **Does the venue have any of their own staging, or if there is already a stage there, do they have any supplementary staging, such as risers to extend the height of certain parts of the stage, or to add an apron out the front?**
- ✓ **If the stage is not permanent, will it be configured the same way, or is there a choice of layouts that can be built before you arrive?**

- ✓ **Is there anywhere to store boxes, flight cases and the like? On occasions where space is at a real premium, there is no option but to put these empty boxes back in the van or truck.**
- ✓ **If the venue has staff on hand as part of the room hire rate, how many people will they be supplying, and what can they do?**
- ✓ **How many dressing rooms are there, and what facilities do they have? Do mirrors need to be brought in? Hanging space? Chairs? Tables? You would be surprised what some places consider to be dressing rooms!**
- ✓ **Which doors will the audience use to enter and leave the room? Can a table be setup in that area to sell merchandise before and after the show?**
- ✓ **Does the venue have any curfew imposed upon it by the local authority? In other words, does the show have to finish by a certain time, or do you have to be out by a certain time?**

### **Quick Setup**

Another of those, 'don't learn this the hard way' tips is to keep your show simple so that it will be quick to setup and 'strike' (a theatrical term to take down and clear everything off stage).

Whilst you might have ambitions of having spectacular scenery, huge props, multiple costume changes, and so on, the harsh reality is that if you are the one that is having to setup and take down all these items for every show, you will VERY quickly get fed up with it. The problem of course is that by the time you realise this, you will already be committed to using all those items until your 'season' with that show comes to an end. And the shows that tend to have very elaborate production values are almost always permanently in one theatre, they are not a touring production.

Another aspect to setting up quickly is that being realistic, things will occasionally happen that unavoidably prevent you from arriving at the theatre with your usual amount of preparation time. At those times, if your show requires a lengthy set-up, it could mean having to cancel the gig due to simply running out of time to set everything up.



We mentioned the time it takes to tear the show down too, and this is equally important. Even if you reach a point where you have technicians and it is not you doing this work, you will not win many friends if the show is so complicated that it takes all night to strike it, with the staff then having to move on to the next venue and set it up again for the next day's performance. Not only will the staff quickly lose their sense of humour, but they will also be demanding much more money from you for the longer hours!

Even on a very small scale show, there is a lot to be said to being able to pack all your props in a suitcase, and walk out the door just a few minutes after the show has ended. Now that's practical! Ultimately, a lot depends on the type of shows you plan to do, but take note of the principle.

Talking about this point, Paul related an amusing story about when he went to Las Vegas for a short contract at the Tropicana. The day before his show was due to open, Paul went backstage at the theatre and found a lad with a clipboard who turned out to be one of the assistant stage managers. The lad immediately asked Paul to leave, as "the public are not allowed in this area".

Paul told the young lad his name, and that he would be performing the next night. He checked his clipboard.

"Dayn-i-yells. Magician, right?"

Paul nodded and the lad immediately yelled across the stage, "OKAY FELLAS, OPEN THE DOORS, WE GOT OURSELVES A MAGICIAN COMING IN."

If you are not familiar with the shows in Vegas, to say they are huge is an understatement. You just can't imagine how much scenery they have or comprehend how large the stages are, it's mind boggling.

On this guys command, the tallest, widest doors that you've ever seen swung open at the back of the stage, and a line of stagehands stood across the stage, looking out through the gap into the bright sunshine. Paul by now had shuffled across to join the end of the line of stagehands, and he too was just staring out into the glaring sunlight, somewhat intrigued as to what was going on.

Eventually, a voice said, "Where are the trucks?"

"Trucks?" Paul replied

"Oh, are we waiting for the cats?"

"Cats?" Paul replied, now more puzzled than ever.

Suddenly, a light went on in Paul's head and he realised they must be expecting an 'American' style magician with lots of big boxes, cages, lions and tigers ala Siegfried and Roy!

Paul looked down and pointed to a small box below him on the floor. "My act's in there."

The guy with the clipboard gave Paul a funny look and yelled again, "CLOSE THE DOORS FELLAS, WE GOT US A WEIRDO."

Talking about props brings us neatly to the next point:

### **Are Your Large Props Practical?**

The word practical in this context has a number of meanings. Firstly, are your props of a practical *size*? Believe it or not, some venues like local community halls, hotel rooms and so on, only have regular size doorways through which to bring in your props. Obviously, they simply didn't ever expect it to be used for anything other than people.



Your props may not fit  
through the standard  
venue doors!

If you have some large illusions, it's entirely possible that they won't fit through the standard venue doors unless you can break them down into smaller components, and even then you have to ask yourself whether the hassle is worth it.

It might be that you can have the illusions or large props made so that they can easily be dismantled and put together, or you might simply decide not to offer that type of show to venues where there is likely to be this problem. That said, it is always a good idea to check the access route to EVERY venue you perform in, unless what you are carrying is very small, like a suitcase.

Try and be prepared for the unexpected. It is not uncommon for example to have to set up a show in a venue where the room you are performing in is high up in the building, particularly if it is a hotel.

Many times, the one lift (elevator) that would make the task relatively simple will be out of order, meaning you have to take up everything you need by hand. It's occasions like that which are a real headache, and you will quickly wish you had a lightweight show!



Practical items like a trolley or a sack truck can make life much easier in any venue, and you should definitely invest in some kind of trolley. Why wear yourself out unnecessarily before you even start the show? Incidentally, don't rely on the venue to have this kind of equipment – they rarely do, and even if they do you'll be lucky if it's available when you need it.

Another simple tip is to put wheels and handles on as many of your larger props or illusions as you can. Again, this makes it so much easier to handle these items.



Flight cases too, whilst often considered to be an expensive and unnecessary extra are vital, especially if you plan to do a lot of travelling. No one but you



will look after your props in the same way that you do, but even if you are transporting them in your own vehicle all the time, they *will* get knocked about, so flight cases are the best option to prolong the life of your valuable props and equipment. For manufacturers, take a

look in your yellow pages or search online. For some items a standard type can be adapted with foam inserts to suit your needs, other items may need a custom built case.

As you perform more and more shows, it might be apparent that a large prop or illusion is not getting the audience reaction you hoped. If that's the case, it may be best to drop it from the show, and bring something else in. Why make life difficult for yourself? Actually, you might find that you can achieve a better reaction and perform a more entertaining routine with a much smaller prop or by replacing the routine altogether.

Incidentally, as a staging note, some magicians like to have a large prop on stage throughout their act, thinking that the audience will enjoy looking at it in suspense until the finale of their act.

Actually, what tends to happen is that the audience will be constantly distracted by this huge prop in their line of vision, so it is better to bring props and illusions on *as you need them*. If the item is so heavy that it is difficult to move, the next best thing to do is to cover it with a cloth or some kind of screen until you need it.

## **Using Staff**

If you are interested in performing in large theatres with an illusion show for example, a common temptation is to boost your own ego by surrounding yourself with all sorts of staff. By that, we don't necessarily mean other performers on stage, although that could be the case, we actually mean other support staff – someone to do your washing, someone to do your make-up and so on.

To put it bluntly, most of the time staff are a hassle. It is unusual to find them to be as committed to a project as you are, so you will constantly have to motivate them, deal with their issues, find replacements when they are ill, handle their moaning, and so on. That is not fun.

Apart from the issues just mentioned, staff need to be paid, and it's easy to forget that those costs directly affect what you earn at the end of the day. So whilst it might seem like a good idea to enlist an entourage, bear these points in mind.

Of course, some types of show will *necessitate* having certain individuals to care for various tasks, but it is not uncommon for personnel on a touring show to double up in their duties. A truck driver for example, might also operate a follow spot during the show. The lighting and sound technicians might help build the scenery. Why pay someone else to do a job that one of your existing staff can be trained to do?

Note that it is our belief that regardless of the problems that come as a result of hiring and using staff for your large scale shows, you should always treat them with the utmost respect and be fair in all your dealings.

This applies whether the staff are working directly for you on contracts, or even if it's for just one night as technicians employed by the venue.

Far too often, performers treat technicians and support staff as lowly beings, and this is wrong. Most of them have many years of experience in what is a skilled profession, and on the whole these people take their responsibility seriously. All it takes is a little thought to make sure these guys (and girls) are taken care of, and they will do anything for you. Remember, they are there to make you look good (and equally they have the ability to spoil the show if you treat them badly)!

Paul has always tried to follow this approach to staff in his career, and consequently he has a good reputation of being someone who treats staff very well.

A good example to relate on this point happened when Paul's West End theatre show was being fitted up at the Prince of Wales theatre. Crews were working well into the night to put together the scenery, lighting rigs, sound system, and although he didn't have to be, Paul was right there, working along with them!

Admittedly, it was important to Paul that he knew everything about the show, not as a control freak but just so that he was aware of where everything was, how various elements were controlled, and so on. Needless to say however, the theatre staff were quite surprised that Paul was working with them, and at about 2 in the morning, Paul left the theatre.

Thinking that he had finally gone home, the staff had an even bigger surprise when Paul turned up again about 30 minutes later with huge trays of fish and chips for everyone to enjoy! Apparently, he had woken up a local fish and chip shop owner, and persuaded him to cook up a feast. From then on, Paul was God as far as the staff were concerned!

We're not saying you have to do the same, but the advice is simply to remember these important people who are often overlooked. Similarly, it takes nothing to give them a mention at the end of the show.



You know that the show would not be possible without them, so by all means give them some credit. Yes, they are getting paid anyway, but it's always good to express appreciation for a job well done. Who knows when you'll need them again, perhaps to help you out of a sticky situation?

### **Treat Others As You Want to be Treated Yourself**

On a similar vein to the subject of how you treat staff, we can extend the principle to *everyone* you meet whether on stage or off stage.

Paul has always believed that you should treat everyone in the same way that you want to be treated yourself. Obviously there are times when you come across real idiots who are intent on making life difficult for you, but it's still a good general rule to follow.

One very good reason Paul decided to treat people well on his way up the show business ladder was because he sensibly realised that he may need them on the way down! Some people say they are never going to come down, but of course, you will eventually! Everyone gets older, some get sick, have to care for relatives, and so on. Be realistic, and don't get yourself a bad reputation! Nothing spreads faster in show business than news of a performer who is difficult to work with.

Some years back, Paul was sharing the stage with English Comedian Michael Bentine during a Summer season at one of the coastal resorts. Michael was the headline act, but he would consistently leave straight after the show, subsequently leaving lots of fans waiting at the stage door after he had sneaked out. Paul felt sorry for all these people, so every night he would make up some story about Michael being in the shower, and then took all their autograph books inside, only to sign Michael's signature in them himself!

Keep your feet firmly on the ground, and never lose sight of the fact that without a paying audience, you have no business.

Even today, Paul sets aside time after every show to meet members of the audience who want to greet him, perhaps get an autograph, or ask a question or two. Paul is not the only one who does this of course, but he seems to be in the minority these days, which is very sad.

## **Contracts**

With a little common sense, it is not necessary to get bogged down with overly legalistic contracts. Yes, many countries have gone mad with individuals suing each other over the most ridiculous things, but the reality is that it is impossible to account for every eventuality that *might* happen.

Of course, you should have insurance to cover yourself for public liability, and you should be thoroughly familiar with every aspect of what you are and are not covered for. Don't even think about performing without this kind of insurance, you *will* get caught out.

There are numerous horror stories out there about amateur 'magicians' who wanted to make a fast buck from Children's birthday parties, but who ended up in debt for the rest of their lives because of some accident that happened in the home of the client. Even something relatively simple like replacing an expensive carpet can cost thousands. Don't take the risk, insurance is not that expensive, and it will give you the peace of mind you need.

When it comes to drawing up the details of the booking, we suggest you use the word agreement instead of contract, as it sounds better to a client, and after all, that's what it is – a list of items that both parties *agree* to.

To be honest, if you are up front about everything, treat the client well, and do a good show, you have nothing to worry about. If you *give* them *cause* for complaint by showing up late, not fulfilling what you promised and so on, then you can hardly blame them for getting annoyed.

As far as payment goes, we suggest that in most cases (subject to local customs) you ask for a 50% deposit at the time of booking, and the balance after the show, but on the same day.

Obviously, a lot depends on the market, but whatever type of show you are doing, you should not have to tolerate waiting a long time to get paid, and as long as you state your requirements clearly up front, you should have no problem. Don't be walked over, and stick to your procedure.

The next page has a sample agreement that you can use as a basis for developing your own:

## AGREEMENT

This agreement is between.....(Your name).....and.....(the client).....  
(Your name) will present.....(type of show).....  
on.....(date).....at.....(time).....

The venue will be.....

The show will start at approximately.....(time)....., subject to the  
specifically noted requirements stated below, being in place by that time.

(Name of client).....will provide:

.....  
.....  
.....List requirements here such as sound/lighting/staging/travel needs etc.....  
.....Don't spring these on the client, you must have already agreed these verbally!.....  
.....  
.....

These requirements must be in place by no later than.....(time).....on the day of the  
performance.

The client agrees to pay (Your name) the sum of...(in figures then in words as you  
would write a cheque) as remuneration for the performance(s) outlined in this  
contract. 50% of this amount is to be paid as a deposit, and returned with this  
agreement, and the balance is to be paid on the day of the performance. There are no  
exceptions to this.

Cheques should be made payable to.....

Signed:

.....

For the Client.....

.....(Address here).....

.....

.....

.....

Signed:

(Your name)

Date:

.....

## **How to Make Sure YOU are treated well**

YOU can make a big difference to the way you are treated when you are performing shows, and the following tips apply to whatever type of show you are doing.

Firstly, when you arrive at the venue, you will have some setting up to do, and from a practical point of view it would be silly to wear your performance clothes to move equipment around, as they need to remain spotless. However, that doesn't mean you should turn up wearing dirty clothes, looking like you have already been taking an engine out of a car. To the contrary, your clothes should be tidy and clean, even for setting up.

Psychology is a funny thing sometimes, and there is no question that you will be judged according to first impressions. If you show up looking scruffy, the client or staff will not only treat you differently, but they will find it hard to shift that image of you from their minds. There is never any excuse for looking like a slob. Get used to dressing like a star, even with your casual or setting up clothes! You'll be amazed at the difference it makes, and you'll feel better about yourself too!

Incidentally, the biggest giveaway of someone who is trying to be smart but hasn't quite got there is their shoes. Try this out, and start looking at peoples shoes wherever you go. It's really funny how many people wear an immaculate suit, but then you look down and their shoes are scuffed and dirty. Women especially notice the condition of a man's shoes!

The second tip to help you get treated well is not to be overly demanding of *anyone*. If you arrive at a venue and suddenly start asking for this, that, and the other you will quickly be considered a pain in the neck, and if you work there again, (which you hope you will), the staff will be even less inclined to help you when you really do need something.

Because it is usually difficult to get help at the best of times, the more self sufficient you can be, the better. This applies to doing birthday parties where the mum will be stressed out and running around like a headless chicken right through to hotel venues, where the staff will usually be frantically trying to change the room around from the last function.

Try and pre-empt common needs, such as power extension cables, adaptors, small tables and so on, and if possible always carry the most regularly needed items with you. Incidentally, don't forget to label all these items of your own, as it is very easy for them to 'go missing' sometimes deliberately, other times accidentally.

If there is something that you know only the facility will be able to provide, such as a large table or stepladder, give them plenty of notice and don't be demanding when what you have asked for doesn't appear straight away. Believe it or not, the sole job function of the staff is not to keep you happy. You are there as an incidental, and they have many other tasks to get on with. Hotel staff in particular work very long hours with low pay, so they deserve your patience and appreciation.

Again, whilst these points probably seem common sense, it is very common to hear venue staff complain about a particular act they just had in, and when you start in this business, you will quickly appreciate that word spreads very fast - it is actually quite a small community when it comes down to it.

The third way to help you get treated properly is to communicate openly with the other artists and/or the band if there is one. Performers can tend to be naturally protective of their performing environment, and problems often arise where one person or group think they own the stage, perhaps setting up their equipment and props without any regard for other performers. The same applies to where a live band is used. Admittedly, this is rarely done deliberately or with malice, just without proper consideration or thought.

The solution to these problems usually lies at the planning stage. Make it clear to the organiser what space you need, and specify that the space must be clear of obstacles or other performer's props. Where a performer or band have setup in an inconsiderate way, rather than making yourself the 'bad guy' find the organiser and without being demanding, kindly remind them of what they agreed to, and ask them to sort it out.

Usually most problems are as a result of a misunderstanding, so stay calm and everything will be sorted out – at the very least you should be able to agree to some compromise that everyone can live with. It is rarely an ideal world when you are sharing the stage with other performers.

The fourth way you can ensure you get treated well relates to how you act when your performance is over. If there are other acts, don't make fun of them, no matter how bad they might be (sometimes they will be awful), even though it might be tempting. Don't distract them from the side of the stage, or from anywhere else for that matter.

Don't make a noise backstage at any point in the proceedings, and if you have the opportunity to pack your things up, make sure you are out of the way, and that you do not disturb any aspect of the show if it is still going on. If you are able to pack your stuff up whilst the show is still going on, that is to be considered as a bonus, not a right.

The fifth way to ensure you are treated well is to have accurate timekeeping. This applies not only to arriving on time, but to being ready to go on at the right time, only performing for your allotted time, and not leaving the venue before you have been officially released.

Arriving on time may seem a trivial matter to you, and if it is, you **MUST** adjust your viewpoint. From a client's point of view, if you don't arrive when you say you will, they **WILL** start to panic, and that's not good. Put yourself in their position. The success of the whole event probably relies on you being there to entertain the crowd. Clients **DO** get jittery if you are not there on time, but conversely they will be delighted if you show up early – it will be viewed as a sign of real commitment and professionalism.

If this is a weak area for you, you **MUST** work on it. **PLAN** to leave home within plenty of time to arrive not *at*, but *before* the agreed time. Allow plenty of time for road works, delays, filling the tank up, finding the venue, and so on. There are benefits to you too in doing this, as you will arrive in a much more relaxed frame of mind, rather than a frazzled nervous wreck, racing in at the last moment. Do that, and you will take a long time to calm down, and be left to deal with a very unhappy client!

If you have to fly to the gig, don't book the flight that is scheduled to arrive just in time to allow you to setup, because you know what will happen. Book a flight that gets you in well ahead of time. If you arrive well before you need to, great! Get set up, and have a little rest before your show!

If it seems like we are really labouring this point, it's because we are trying to. Timekeeping is so important to your success, because if you let one person down, not only will *they* not hire you again, but they will tell others about their bad experience too, and you will lose a lot more work. It is simply not worth it.

Of course, Paul, whilst being a great timekeeper has still had his share of 'incidents' and one in particular happened when he was actually at a gig in plenty of time, but even so, events seemed to spiral out of control without him realising.

The gig was actually a talent competition called 'Club Acts of the Year', and Paul had been asking various people throughout the rehearsals whether it was okay to go on stage with a box of Kleenex tissues to use in a trick. Even though Paul had offered to cover the side of the box to cover the 'advert', everyone had said it would be fine, and that he should leave the box as it was.

Well, just a few minutes before Paul was due to go on, an organiser happened to walk past, saw the box, and said, "you can't take *that* on with an advertisement on it." Great! Paul didn't stop to argue, but ran as fast as he could up to the dressing room on the top floor, stuck some plastic on the side of the box to cover it, and raced back down the stairs.



As he got back to the side of the stage, he heard his name being announced, and ran straight out onto the stage, suddenly 'putting on the breaks' and desperately trying to appear natural and calm again!

The trouble was, because of the rush, Paul was terribly out of breath, and the start of his act sounded like a cross between a heavy breather and an asthmatic!

Aside from being aware of your timing at all times, there is a lesson there to err on the side of caution if you are in doubt about something you plan to use on stage.

Something else to consider on this subject related to the possibility of having two or more gigs on the same day. If the timings are such that it is highly unlikely you would be able to travel from one to another in time, then turn down the second or subsequent gig. In all probability, your first event will overrun anyway, and even if you managed to scrape in at the last minute at the next show, you would not be in a fit state to perform the show to the best of your ability.

If there is any doubt in your mind on this issue, remember the damage it would cause if you were to arrive late, and that should sway your decision.

We mentioned that another aspect of timing also relates to when you *leave* the venue. Depending on the type of show, you should always check with the client (if they've booked you directly as a solo act) or the stage manager of a larger show *before you leave*. It's possible that they might have something else planned to include you in, such as a photo call, or a grand finale in a variety show. Don't assume you are finished until you are given clearance by the appropriate authority.

## **If food is involved...**

Sometimes you will be asked to perform at a function where the guests are enjoying a meal. This might be a wedding reception, a corporate party, a dinner party or a theatrical dinner show. Whatever the case, there are several points to be aware of when food is involved.



Find out well before you setup where the waiting staff will be entering and exiting the room with the food and drinks. Sometimes the kitchen will be immediately adjacent to the room you are performing in, other times it will be some distance away. The point is, it will be a serious distraction for the audience if all they can see immediately to the left or right of the stage is a continual line of waiters and waitresses coming and going.

If it is absolutely unavoidable that the exits and entrances for the waiting staff are located next to the stage, try and get some partitions constructed so that the staff can walk behind these to reach the doorways with fewer disturbances to the audience.

Insist to the organisers that you perform **AFTER** the dessert has been served. You do not want to be performing whilst people are eating, because you won't have their full attention, they won't be able to laugh properly because their mouths will be full, and they won't be able to applaud properly because they will be holding their knife and fork! Be firm on this, it's for your benefit!

Sometimes an organiser will think it's a good idea to have you perform at the end of the evening, perhaps after some other entertainment, speeches, and so on.

This would be disastrous because as most events overrun anyway, people will be thinking about going home, and in fact many *will* be going home. At the very least you would encounter a serious disturbance, and at the worst you will lose most of your audience during the act!

If you are invited to partake of some food yourself, it is usually best to politely decline, as this often means going into the area where the audience are, and it's unprofessional to do so. Arrange your own catering, and never ask for food.

## Magic Conventions

There is mixed feeling about magic conventions amongst the magic 'community'. Certainly, there is no shortage of these events to attend, so that in itself is evidence that the demand is there.



there is friendly, though intense competition amongst the various organisers.

You only have to look at a single issue of any of the popular magic magazines to see numerous advertisements for various regional, national and International Conventions. Of course each one likes to think they are the best, and

Interestingly, there is sound reasoning in both 'camps' both for and against attending these ubiquitous events.

Those in favour of magic conventions say that they are a great place to meet other magicians, share experiences, listen to lectures, and see the wares of a number of different magic dealers, all in one convenient location.

Those who argue against their value say that magicians don't *need* to attend such conventions, they are an expensive waste of money, the politics and wrangling of magic inevitably dominate the scene, and that they are full of ego-maniacs, name-droppers, and cliques.

Of course, a balanced view comes somewhere in between these two extremes. Magic conventions undoubtedly have a measure of usefulness to some magicians, whilst others find they simply don't need them. A lot depends on the kind of person you are – do you enjoy the social side of mixing with other magicians? If so, it may be a real treat for you to attend the occasional convention. However, if you can't abide people with inflated opinions of themselves, or the sight of magicians constantly trying to out do each other, it may be best to stay away.

At one time, Paul used to regularly attend magic conventions in the UK, as he would be specially invited by the various committees who arrange them.

Unfortunately however, Paul increasingly found himself surrounded by young upstarts who criticised Paul's technique on this or that effect, or claimed that they could do a particular trick or effect better than him!

Sadly, that kind of attitude still prevails. Paul was willing to share a wealth of experience with these lads, yet all they could do was focus on how they might get 'one up' on Paul, who has nothing to prove!

Fortunately, in the USA most magicians seem to have a different outlook on Stars in the world of magic – they applaud success and achievement rather than being resentful of it. That is something that us Brits have to work on.

Ultimately you need to make your own decision about attending conventions, as we don't want to sway you one way or another. Each person needs to make their own informed decision. That said, we're confident that you won't regret going to at least one convention to see what all the fuss is about, even if you decide not to attend another.

The only thing we would suggest, is that the next time you are *considering* attending a magic convention, ask yourself "would it be better to spend the money on a business studies class at my local college, or an acting class at my local drama school?" Only you can answer that.

## What to do with the money you earn



The answer to this might seem obvious – spend it! But we want to look at this in a little more detail, you'll soon see why.

How often have you heard reports of entertainers who suddenly found themselves broke, or worse still, in massive debt? It happens all the time, and usually the reason is bad money management.

Most entertainers were not always wealthy, so when they find themselves earning more than they had ever dreamed they would, they often don't know how to react. Some people are very cautious and spend very little, and others can't stop spending.

Before the spending however, you need to calculate how much of it is actually yours. What do we mean by that? In the UK, if you are registered for VAT you need to deduct whatever amount you have been paid for VAT, currently 17.5%. Then there is income tax, which will vary according to where you live, but it will be a significant chunk of your earnings.

Expenses too are often conveniently forgotten about, but everyone has them. Remember how we went through some of your expenses in an earlier module? They add up very quickly, and as a reminder, your expenses are everything related to your business, not just the cost of getting to the gig! They include your telephone calls, sales and marketing expenditure, stationery, business cards, and so on. Refer back to the list we provided if you need reminding.

As a real example of how important it is to account for every aspect of your earnings, if Paul does a gig where he is paid 10,000 (\$15k) he now knows that he will actually clear around £4,350 after he has deducted ALL costs. VAT eats up 17.5% (around £1750), expenses around £1000, tax on the remaining amount at £2900, which leaves the figure of £4,350.

It is very important that you account for these amounts as soon as you receive the money. If you don't set aside, preferably in different bank accounts where you can't get at it, you will get into trouble. The temptation to spend it will be just too much!

Finally in this module, we wanted to tell you a story about something that happened to Paul on one occasion when he was invited to do an early morning TV show at the BBC TV Centre in London. This story doesn't really fit into any category, but it's a very amusing anecdote that came about through someone being plain awkward towards Paul. In a way it shows that whatever happens in your career, it's good to maintain a sense of humour.

As we said, Paul had been invited to appear as a guest on a Children's Saturday morning TV show, and as he drove up to the entrance to the BBC at around 8:30am, he stopped the car just short of the main car park barrier – the long arm that swings up and down to let cars pass through.

From out of the security office by the gate, one of the guards appeared, smartly dressed complete with a cap on his head. "You can't bring that car in here" was the cheery greeting. Paul looked across into the empty car park where all you could see were the white demarcation lines, and not a single car in sight.

"I'm a guest on Saturday Morning Superstore."

"I don't care what you are here for, you can't park your car here".

"The thing is, I've all got all these props in the back that I need to unload".

"You are NOT taking that car in there."

What was perhaps most irritating was that the guy didn't even offer any suggestions as to where I could or should park, or how Paul was supposed to get the props into the studio.

Not being one to ever have used the line "Do you know who I AM?" Paul decided to take another approach.

"Sir, if you have look at the list in your office, you will find that I was phoned yesterday for my car registration number, and a parking space was arranged for me."

"I don't care what they did, no one is parking in here."

Finally, Paul was left with no option, but managed to find a different way of putting it, "Er, do you know what I do for a living?" Paul asked.

"I don't care what you do, I'm not letting you into this car park."

With every line of reasoning used up, Paul gave up. He said, "Okay, I'll go home. Would you phone the studio and tell them that I was here, but that I've gone home."

Paul drove home, which at that time happened to be a house in London, so it wasn't that far to go.

As he sat with his feet up, having a lovely cup of coffee, Paul turned on the TV, only to see the presenter say, "well, Paul Daniels is supposed to be with us soon, but he must have disappeared. Never mind, I'm sure he'll be here soon."

"Oh no I won't" Paul replied to the TV set, but there was no answer.

After about ten minutes, Paul's efficient secretary, Joyce, phoned. "What are you doing there" she asked, "have you forgotten about the TV show?" Paul explained what had happened and Joyce said, "leave it to me and I'll call you back in a few minutes".

She called back and said that a car was going to be sent to pick Paul up. Knowing that all the props were loaded into his own car, Paul said that was pointless, after all he had a car, and was perfectly willing to drive it, why waste more expenses on another car?

Joyce went away again, and phoned back a few minutes later. “Can you be there in about 15 minutes?” she asked. “They are going to send him on a tea break to save any embarrassment!”

Paul went and did the show. What a fiasco. But this is where things got interesting...

On the following Tuesday evening, Paul was coming out of the TV centre when he spotted a strange looking machine that turned out to be the Sinclair C5. If you are not familiar with it, it was an attempt at a one person electric vehicle, where the driver was very low to



the ground, with their legs on pedals either side of the main body.

Seeing this vehicle, a little light came on in Paul's head. He watched intently as this very low-slung 'car' drove round and round the inner courtyard, and he went to find the man in charge of it.

“How much is that?” Paul asked.

“Fully fitted out, it's £450 (\$600)” came the response.

“Here's a cheque, I'll have it!”



Somewhat taken aback, the man argued, “But, but, you can’t have THAT one. It’s the first one, it’s our demonstration model.”

Paul replied, “Look, get on the phone to (Clive) Sinclair, tell him you are selling it to me, and that I will drive it right through London tomorrow for him.”

They duly delivered it to Paul’s home, and the next day it was all charged up and ready to go. True to his word, Paul drove it through London, and the press had a field day. Paul, and Sinclair received full page publicity, and they never cashed Paul’s cheque!

The best is yet to come however. A few days later, having made some phone calls to find out when ‘he’ was on duty, Paul drove the little C5 up Wood Lane, and turned into the entrance of BBC TV centre...

Out ‘he’ came to find out what Paul’s business was being there, only to see Paul lay back and gleefully drive the machine under the barrier and into the car park.

The guard dived under the barrier himself, and chased Paul around the car park in what must have looked like a hilarious scene from Benny Hill. Paul eventually drove the ‘car’ back under the barrier, raised his fingers in a ‘formal’ salute, and went home! Paul said it was worth every penny, even if they had have cashed the cheque! Absolutely brilliant!

In the next, and final module we will be drawing together everything you have learnt so far and adding every tip, technique, suggestion, and piece of advice that we can cram in to help you!

As a special bonus, Paul will be presenting a feature length video about misdirection, an often misunderstood element of performing magic. He will be showing you lots of examples, and you’ll be able to follow along as he explains the techniques. There are plenty of other surprises in store too for you too...

# ACTION TASKS

## MODULE 11

1. Examine my own show in the context of which effects might be angle sensitive. Decide whether I can change these, or drop them and create something else as a replacement.

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2. Learn the basics of lighting and sound techniques from library books, and create a lighting and sound 'plot' for my show.

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3. Examine my existing props and question whether they are practical for all types of venue. Do any changes or improvements need to be made?

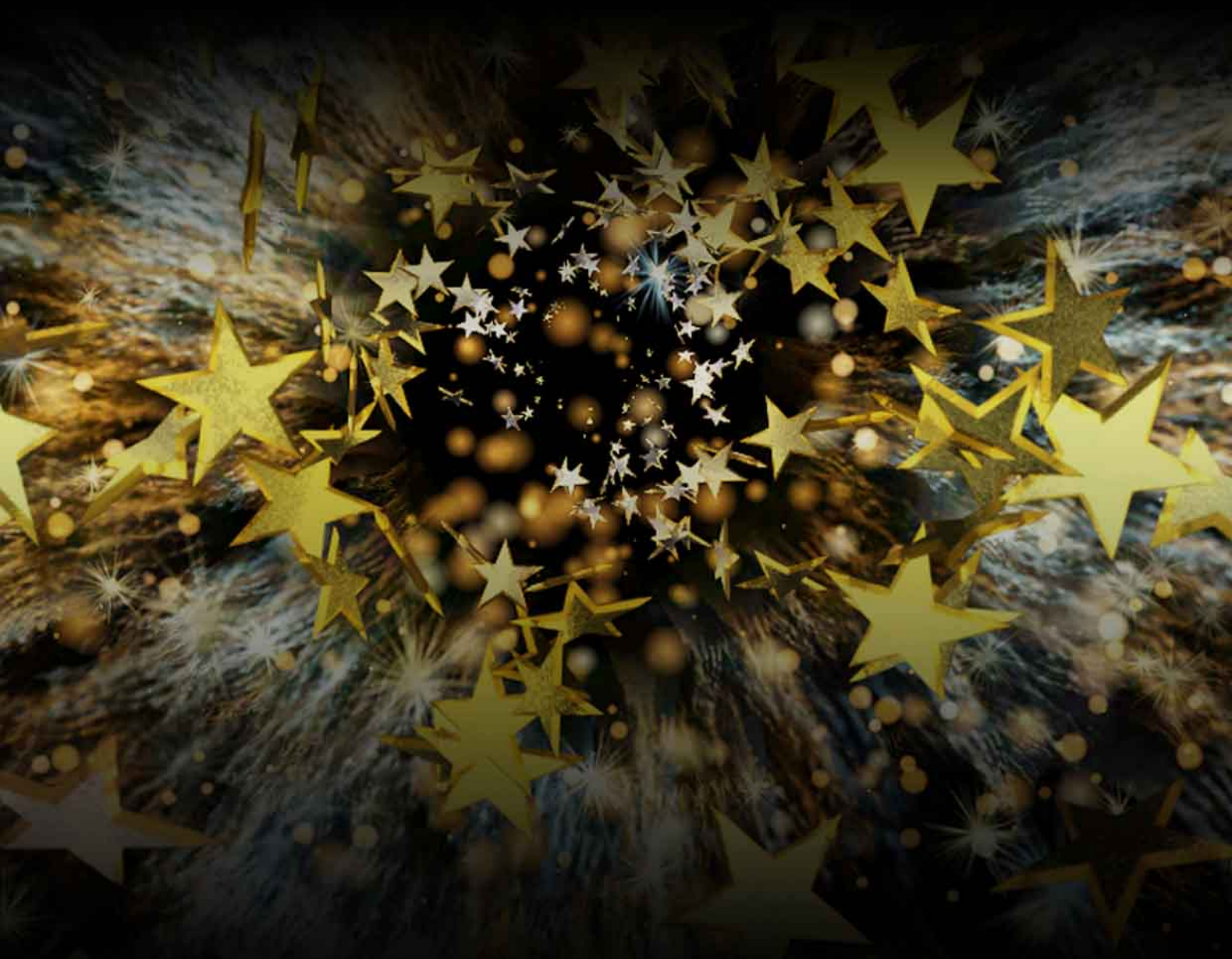
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4. Create a venue checklist consisting of all the points to ask about any new venue. Be determined to be thorough in this process.

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5. Using the sample provided, draw up my own contract and have some trusted friends or preferably a solicitor check it over for mistakes or potential loopholes.

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6. Ask trusted friends how they view my timekeeping, and make improvements where necessary.

# HOW TO MAKE MONEY BY MAGIC™

WRITTEN BY PAUL DANIELS AND ANDREW LOCK



A COMPLETE COURSE  
IN SIMPLE BUT STUNNING MAGIC

**MODULE 12**

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**This last module** in the course is perhaps the most unusual of all, because we have decided to provide you with some of the latest developments and marketing techniques related to magic. We have done our best to give you a power packed culmination to your learning experience.

As such, you have a cutting edge resource in your hands to USE. That's right, reading is all very well, meditating on what you've read is all very well, but unless you APPLY what you learn and put it into practice, it's all to no avail!

### **Analyse to Advance, Evaluate to Enhance**

You should aim to learn something (or preferably many things) from *every* show you do. Get into the habit of conducting a performance post-mortem on both the positive and negative aspects of the show. What went well, and why? What fell flat, and why?

Honestly evaluate every aspect of everything that happened during the show, including all the technical elements and the audience interaction, especially spectators who assisted you on stage. Remember, there is always room for improvement, even with seasoned professionals who have performed thousands of shows.

Let's get specific about this. A typical show consists of numerous elements, many more than most performers realise, and it pays to spend time considering as many of these as possible. To help you think along the right lines, here are some of the main aspects we encourage you to include in your review. Ask yourself the following questions:

How can I better capture the attention of the audience at the beginning of the effect? Could I make a controversial statement or claim that would not alienate myself? Could I say something to arouse curiosity or play on the inquisitive nature of most people?

Can I get away with using fewer props whilst still retaining the power of the effect across? Alternatively, would it enhance the effect if I used more props?

Have I unwittingly used magic 'jargon' in my patter (such as the words silk or gimmick for example)?

Watching in the eyes of a typical audience member, how would most people *think* the effect was accomplished? Be sure NOT to use any of these 'obvious' methods, and you should even go so far as to try and pre-empt these thoughts by making it obvious in your performance that you are *not* using any of these methods.

Ask yourself how you can create the right kind of mood and ambience that will be conducive to making the audience enjoy the effect. Are there sound, lighting, and set enhancements that would aid this? Could I use any special effects (FX), subtle or blatant at the start of the magic routine to capture the attention of the audience and draw them in? Consult sound and lighting designers to gain the benefit of their experience.

Is there some way I can incorporate a spectators signature or borrow an object to enhance an effect – these two 'additions' ALWAYS make an effect more powerful.

Is the effect really *impossible*, or is it just improbable or puzzling? These latter two results are infinitely less powerful than an effect that is considered to be 'impossible'. Also, ask yourself whether the basic THEME of the effect is understandable and simple. Or is it so far-fetched that it will probably not be taken seriously?

Is there some way to add additional drama to the effect, such as by claiming the effect involves financial or physical danger? Could I imply the possibility of failure by stating risks or dangers?

When using spectators, is it possible for the magic to happen in their own hands? Could the spectator '*do the magic*' themselves to leave a much greater impression? Is there a souvenir I could give to the spectator that was used in the trick, and that would serve as a reminder of what they witnessed?

Is there an opportunity to enhance the appeal of, or further dramatise the effect, by using a well known celebrity whose lifestyle or skill relates to the theme of the effect?

Does the effect build progressively towards the culmination or does the audience interest level fall at certain point(s). If so, why is this so, and how can I change the routine to improve it?

How would performing the effect faster or slower change it's effectiveness?

Would a surprise 'twist' at the end be effective? Do I want to lead the audience down a predictable path of reasoning, or do I want the culmination to be a complete surprise?

Further on this, could I incorporate a 'false ending' where the audience is led to believe that the effect is over, only to add an additional powerful element?

A good example of this is the cups and balls routine where you reveal the balls under the final cup, and it appears that the routine is over. However, you then suddenly turnover another cup to reveal a huge lemon, orange or something equally 'incredible' and unexpected.

How can I prolong the suspense of the story so that the audience are on the edge of their seats? Is it possible to incorporate multiple elements of suspense to enhance the routine?

Is there anything I can do to build up the climax of the effect, and prevent an anti-climax? Or am I building the effect up *too* much so that the audience feels let down?

What can I do to ensure the audience *cares* about me, so that they'll definitely be interested in watching the entire show?

When portraying my stage persona, what clothes would best convey my character?

What type of language would my character use (slang / well spoken / fast / slow etc)? Is there already a catchphrase that fits the character and is memorable?

What types of props would seem most natural for my character to use? How can my character be used to maintain the theme of the performance, and link sections together smoothly?

What is my character's philosophy about magic? Do they consider it as something fun, as an experiment, as sleight of hand skill, or as a mysterious ability?

How can I make the act more varied? Am I making good use of both suspense and surprise in a balanced way? Am I employing a variety of dramatic styles? Am I presenting the magic in a variety of styles? Could I perhaps present an effect as the most difficult, the newest, the oldest or give it some other *distinction* that serves to clearly differentiate it from another?

If audiences have a pattern of responding to particular parts of the act in an unexpected way, why is that? If the response is good, how can I enhance it further or use the same technique elsewhere in my act? On the other hand, if the response is negative, why is that so? How can this be changed to make it positive?

If timing seems to be a problem (where an effect is either too long or too short), what can I add or take away to improve the timing? If the effect is too long, which is more likely, are there unnecessary lines of patter that can be removed? Do I have a tendency to waffle, or am I often lost for the right words? In both cases, more attention needs to be paid to practicing.

Can I occasionally add dramatic pauses for effect? Am I allowing the audience enough time to understand a concept, or do I pass on too quickly and lose impact because of a lack of understanding? Is there a potential benefit in performing the effect several times, increasing or decreasing the speed each time?



If this is done, would it definitely enhance the trick, or is it likely to be perceived as nothing more than a conceited demonstration of ability?

How can I better control spectator's actions to make them slower, faster, or more 'accurate'?

When dealing with spectators, how can I be prepared to handle *any* response? How can I better lead them 'down the path' I want them to take? If I experience a performance when the spectator's interaction is particularly effective, is there any way I could duplicate that again with another spectator in another performance?

Are there any jokes or humorous lines that could be repeated throughout the show for added impact?

How can I ensure the audience understands the important details of each effect that they must know? Is my patter constructed in a way that aids this understanding or could it be improved so that there is no guesswork on the part of the audience (unless you want that to be so)?

Am I using a variety of techniques to misdirect the audience? Physically I can do this by my speech (including humour to relax the audience), by physically pointing, or by directing my gaze. Other external means can also help, such as sound effects, lighting effects, and movement.

Am I aware of the likely attention span of the audience? Children usually have a more limited attention span than adults for example. Is it likely that many in the audience will have consumed alcohol before the show?

Are the seats comfortable or is it likely the audience will be agitated after a short while? Are there any adjustments that could alleviate these challenges? Am I prepared to alter my performance relative to the size of the venue? A small room obviously needs to be played very differently to a large hall.

Can the audience clearly see and hear me? If not, what improvements can be made to ensure the sightlines and volume levels are consistently good?

How can I be prepared to prevent spectators grabbing my props or challenging the method I use for a particular effect?

If I make an obvious mistake, how can I be prepared to handle it? Is it possible to take the trick in another direction under those circumstances? Have I fully rehearsed such possibilities for each effect?

Are there elements of chance that regularly cause problems in an effect? Are there any ways of reducing or eliminating the chance element?

If using assistants, are they consistent, cooperative, and reliable? Can I do anything to help them improve? Am I fair in my dealings with them on stage, or do I perhaps unwittingly make life difficult for them by changing the timings or frequently varying the cues for an effect?

How well do I handle hecklers? Have I got the balance right between ignoring minor comments, and dealing with major interferences? What will I do to handle persistent hecklers? One very useful line is: “don’t make me give you my undivided attention!” There are books devoted to this subject, and you *need* to be prepared. Don’t assume that you won’t get heckled, sooner or later you will!

On a very rare occasion, it might be inappropriate to continue with an act if heckling or interference is serious and persistent. You may be able to appeal to the audience for help, saying something like, “well, it’s him or me. If you want me to continue, I’ll let you handle that person yourselves, but if you want to listen to them instead, I will leave.”

That sounds heavy, but if you say it sincerely, and appeal to the majority of the audience that want to see you, they will virtually always take the matter into their own hands and get the troublemaker removed from the premises, or at least shut them up!

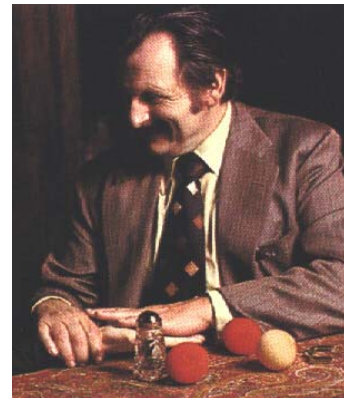
How can I alert my audience to the fact that I am performing the last effect in the show? You should not tell them directly, because if there happen to be any troublemakers in the audience, it’s possible that they might shout out in appreciation or start clapping!

## **The Most Important Part of any Performance is....YOU!**

In the USA, The Magic Castle was formed in Los Angeles as 'an academy of magical arts and sciences', and many great magicians have worked there.

Some years ago, out of nowhere, came a man who, probably by his own admission was a bit of a 'slob,' and who despite being a baker, had devised a style of magic that was absolutely brilliant. Even if you were a magician watching his show, his misdirection was so powerful that you couldn't see it. The magic castle 'cleaned him up' as it were, and his genius shone through. He became particularly well known for his routine with coins under saltshakers. Later he became THE manufacturer of sponge balls. His name was Al Goshman.

In the foreword to his book, Al said that in quiet nights at the castle, he didn't perform his feature act, wanting to save it for larger audiences. To his astonishment, he found out that he got just as big a reaction from what he considered to be 'lesser tricks' as he did when performing the routines for which he had become famous.



*Al Goshman*

He arrived at a conclusion which we will come to in a moment. By the same token, Paul in his early days developed a unique, so called 'electric chair' routine, which was the main stay of his act. Michael Bentine, a comedian from the BBC's radio show 'The Goons' was to be the top of the bill in a summer season show. He saw Paul perform the shows pre-season and banned the routine from the show, saying that nobody could follow such a strong bit of business!

Paul was in a panic at hearing this, but as ordered, he left the routine out of the show. To his amazement however, he got just as much reaction from the replacement routines as Goshman had noticed in the Magic Castle under similar circumstances. Goshman and Daniels arrived at the same conclusion. It is never the trick, no matter how much you love them! It is ALWAYS the performer, and their style and personality that carries the show.

# Top Marketing Tips

Throughout this course we have tried to shape you into an expert marketer of your magic business. However, bear in mind that with your marketing efforts, **it's better to be prolific than perfect** – you could spend countless hours 'perfecting' your material and be generating no results, but it's much better to do something quickly, and get it out there to get the work coming in.

If you find yourself getting wrapped up in the details then remind yourself of the need to get the promotional material out on the streets as quickly as possible so that it can do its job.

The whole cycle of your marketing efforts should revolve around the following three steps:

1. Generate Leads
2. Convert leads into paying gigs.
3. Get referrals and repeat gigs.

Common methods of Marketing are:

**Direct Mail**  
**Publicity**  
**Referrals**  
**Display Ads**  
**Postcards**  
**Personal Contact**  
**Telephone**

Whilst it is not necessary to use *all* of these methods, you will benefit more by using more of them. To illustrate, imagine attempting to support an entire building by just one wall – it wouldn't work.

Likewise with your business, you need *multiple* sources of income, multiple 'supports' so that if you lose one aspect of your business for a period, the whole thing won't collapse! Hopefully that makes sense.

In addition to using different methods for winning the business in the first place, there are easy and powerful ways to get *more* money from *every* show:

**1. Add-on sales arranged before the event** – client workbooks for corporate event, goodie bags at kids shows, parent pack for kids shows (gifts received form, matches to light candles, etc. A video recording made of the show or a live video link for a large event. 2 card/3 card montes for trade shows and corporate events or other applicable promo items imprinted with companies logo/message. Outsourcing equipment upgrades (lighting/sound/catering). Special illusions (to produce an MD/CEO etc). Private magic lessons for the person hiring you (some company directors have been known to pay up to £350 (\$500) an hour for this.

**2. Up-sells.** A client may initially enquire about a small show, but you may be able to convince them to scale it up.

**3. Package selling.** If you offer a range of packages (bronze/silver/gold for example), you will have something for everyone. Otherwise your one package may not fit the clients needs, and you could lose the business.

**4. Back of the room sales (B.O.R.).** These can be books/booklets (your own or others), magic sets, tricks, motivational audio tapes, ballonology kits, promotional items. A book costing you just £2 (\$3) to produce could be sold for around £10-12 (\$15). Although you may not consider yourself a celebrity, if you have done a good job, you will be viewed as one, and those who purchase BOR products will appreciate you autographing them.

**5. Multiple shows in the same location.** If a school enquires about your show, tell them you offer a discount for the other shows in the series, if booked at the same time. Some magicians have lost business from schools because they failed to tell the school that they offered a range of themed educational shows.

On occasion, schools have assumed the first magician only did one type of show, and booked other magicians for other shows! Likewise, offer corporate customers a deal for their trade shows for the entire year.

Most companies exhibit a number of times each year, and the offer of a 'bulk buy' discount may be appealing to them. You should also look to book a number of shows in one location if there is time available.

For example, if you book a school show, offer another school in the area a discounted price for a booking on the same day, as you will already be local. To be fair, you should also offer the first school a discount for being the first booking. Remember, you were going there anyway, so this is a simple way of earning more on the same day.

**6. Additional services.** If you are doing a trade show, you could offer to train the company's sales force before or after the event, for an additional fee. If you are performing a birthday party show for a wealthy family, you could offer some private magic lessons to their child or children before or after the event.

So we've seen how to get more money from each show, what about getting further shows after you have performed the first one?

### **How to Get More Repeat Business**

1. Develop relationships. People buy from people they like. This is an absolutely fundamental principle of business. Given the choice, clients will always book someone they like who does an average show in preference to someone who does a great show but who is a pain in the neck to deal with. Remember this.

2. Keep in touch consistently with clients. You should send every client who has used your services regular correspondence in the form of newsletters, discount coupons, details of new services, referral cards, thank you notes, and so on.

If you are in the forefront of their minds, they are much more likely to book you again in preference to someone who they used once, and then ‘forgot.’

This regular contact will also get you referrals because when you constantly remind clients about what you offer, if friends and acquaintances ask if they know a suitable entertainer for their event, they will recommend you!

3. Ask! Sounds obvious doesn’t it, but it’s seldom done. Telephone your clients, and specifically ask them if they are planning further events. They may say they are not at the moment, but they will usually promise to keep you in mind. However, your timing may well be good, in which case you have a great opportunity to ‘seize the moment.’

From time to time, it’s good to review what your clients think of you. What do you *want* them to think of you? If you know this, you can promote that to them. For example, you might say that you are:

*The solution to your entertainment needs*  
*Easy to work with*  
*Friendly*  
*Personable and Dependable*  
*Exceeding your expectations*  
*Dedicated to making your event successful*  
*More fun than Disney World*  
*The first person to think of for entertainment*

These ideas could actually be developed into your unique selling point (or proposition). For example:

**A one stop shop for your entertainment needs.** The offer of someone else arranging **everything** is very attractive to many clients as they are often either not experienced event planners, or they do not have the time to do it themselves.

**The Most Expensive!** There are many people who only want the best, and they are willing to pay for it. If you consider your market to have these types of people, and you believe you can deliver a high standard, then why not have a unique selling point of being the most expensive?!

**Enthusiastic!** If you really are passionate and wholehearted about what you do (and you should be) then tell people! Sadly, in many cases entertainers are not enthusiastic and some clients specifically look for someone who can demonstrate that they really care about their event.

**Clean comedy and family friendly.** Another common concern of event organisers is the matter of 'blue' or off colour material. If this is likely to be of concern in your market, you can counter this objection by using it as part of your USP.

**Specialising in Theme shows.** It could be limiting to state this as your USP, but if the market is large enough, it positions you as THE specialist which is very powerful.

**Money back guarantee** – It is incredible how few entertainers offer any kind of guarantee. Guarantees, especially a money back guarantee have a huge appeal, they really can make the difference in getting the job. A guarantee effectively says to the prospective customer: "I am so confident in my service that you have absolutely nothing to worry about, and assure you that you will be satisfied."

**Offering Customised Shows** – Many higher end clients don't want an 'off the shelf' solution. Perhaps they want you to tie their message into your presentation, create a custom illusion, or some other personalised approach. If you position yourself as someone who routinely adapts to suit the clients needs, you will win much of this type of business.

**The Youngest/Oldest** – Not as powerful in the eyes of the client, but if you fit into one of these categories, this USP will definitely help you to get noticed.



**Quick to respond** – Probably more of a ‘sub-category’ USP, some clients regularly have last-minute events to arrange, and the ability to react quickly and efficiently to assist them will be considered a major advantage in these circumstances.

**Versatile** – Another ‘sub-category’ USP, but still important. If you can demonstrate that you are not ‘just’ an entertainer but a total solutions provider, you will win many friends in the corporate sector.

Don’t claim something that you know you can’t deliver. A particular USP might sound good to you, but can you consistently deliver what you promise? It will do a lot of damage to your career if you promise something that you clearly could not fulfil.

## Mini Marketing Marvels

In this section we will cover lots of little points that can all contribute to making your promotions more successful.

### Use Buying Criteria in Your Copy

What does this mean? Well, for example, ask the reader if the entertainer you are considering offers: x, y, z, where x, y and z are some of your best selling points.

Try and list aspects *that make you unique*, otherwise the reader will think to themselves, “well, so and so (another entertainer they are considering) **does** offer all these aspects. Typically you would introduce this buying criteria near the end of your copy with words such as, “Don’t hire another entertainer unless they..” or “Don’t hire another magician unless they meet the following criteria:”. Often companies use a box with the key points they offer with a tick next to them, and a comparison of a well known competitor who obviously has less ticks!

This is a very powerful way of making yourself look good. The reader will perceive your service or product as superior, simply because you have more positive marks next to the list of buying criteria!

To take a specific example, the box on the next page shows the buying criteria for this magic course. It will be an idea as to how you might implement this technique:

### **Does Any Other Magic Course Offer You These Benefits?**

- ✓ 12 Comprehensive modules sent directly to your home for ease of learning
- ✓ Written by one of the worlds leading authorities on the subject
- ✓ Magic tricks with every module, free for you to keep (worth more than £135)
- ✓ More than 3 hours of high quality video instruction on VHS or CD-ROM
- ✓ Copyright free sample letters and marketing materials, ready to use.
- ✓ Endorsed by The Magic Club of Great Britain
- ✓ A full, step-by step money-making system
- ✓ Support vouchers worth £200 (\$300)

As you can see, we have not compared this course directly with another product, mainly because there is nothing else like it, but the point of the exercise remains the same. You are giving the reader more confidence in your service or product, because you are happy for them to compare it to something similar.

If you do compare your product or service to something or someone else, make sure you check local advertising laws. Some areas prohibit direct comparisons with another company or person, whilst in other areas it is fine to do so.

## **Be Genuinely Helpful**

When someone calls you about a show, offer them good advice to help them. Take an *interest* in them, rather than JUST trying to get the gig.

If you do this, the rest will follow as a matter of course. A nice phrase to use is, “whether you decide to hire me or not, something you should know is....” then give some good advice. The perception will be (and rightly) that you are *the* expert in the field, and that there is no reason for them to go elsewhere!

It really does pay to offer sound advice.

## **Use Endorsed mailings**

These take boldness to do, but they are not difficult, and they are worth a fortune to you. What is an endorsed mailing exactly? Basically it means that you ask someone who you have done a show for, and who was delighted with your service, to mail letters on their letterhead to others in the same line of work. As you read that, you might be thinking that it sounds unrealistic or too difficult. Let’s explain some more, because it really is not that difficult.

If you have a client, for example a school headmaster (principle) who really raves about your show, all you need to do is say something like, “Thanks Mary. You know, I would really appreciate your help with something if you wouldn’t mind. Since you are happy with the show, there is a way that you could help me offer the show to *other* schools. It would help the kids, and it would help me progress in my business. As you know, I’m fairly new to this business, and I would love to be able to offer this program to other schools in the area.”

At this point, Mary will probably say something like, “Sure, I’ll be happy to help if I can.”

So you reply, “Great, thanks Mary. Listen, if I were to write an outline letter about the benefits of the educational show and pay for the paper and postage, could you add your personal recommendation to the letter and have it typed on your letterhead? That way, it will be a far more powerful testimony – after all, I’m sure the other head teachers in the area respect your views!”

Can you see how easy this is? *All you have to do is ask!* And what an incredibly powerful recommendation!

Other head teachers WILL read the letter, and they WILL take notice of it, whereas a normal sales letter will have a far higher chance of being 'filed' in the wastepaper bin!

This concept of endorsed mailings can apply to other areas too of course, it is not just limited to schools, that was just an example. Go for it, and ask your favourite clients to help you out! You will probably be surprised at the response.

## **Solve Problems**

When deciding how to approach a new market, think about what you offer from the client's point of view. Everybody wants to know what problems you can solve for them – how you can HELP them. So how CAN you help them? What problems CAN you solve? For example, you might say:

**Satisfaction guaranteed** - there is no need to worry if your service will be any good.

**You will make the person who hired you look good, with no effort on their part.** That is a very attractive proposition, particularly for corporate clients).

**You can communicate the companies message in a fun and entertaining way.** That would solve a real problem that many companies face. They know they want to do something more interesting for their staff, they are just not sure exactly what – that's where you come in!)

**Remove the pressure from the Birthday Mum.** Same principle as before in that if you offer to take care of everything, you will have a friend for life!

**Eliminate the dead time in your banquets.** This is a specific problem to which your service provides a perfect solution.

**Deliver the message in a memorable way.** Some companies and schools have a serious message to deliver, but want it done in a way that their staff or pupils will enjoy, but more importantly for them, so that the message is remembered.

**Complete peace of mind.** Again, this is a reassuring phrase that clients love to hear. They really don't want to have to worry about anything. It's quite possible that they may have had a bad experience in the past, and are nervous about hiring an entertainer again.

**Recover your investment in a week.** Perhaps the client doubts whether an entertainer/speaker like yourself is the best way to spend their money. Will they get results? Let them know they will!

These are just a sampling of the kinds of problems you can solve, and the bold text in the examples would be how to let the client know.

Let's suppose you are planning to offer educational school shows. With the information you've learnt here, how might you promote these?

How about:

**Give Your Teachers A Half hour Vacation  
with our Unique Educational Program!**

*or*

**Proven Strategies to 'Stranger-Proof'  
Every Child in Your School**

## Use Offers Everywhere

Every piece of promotional material that you use or send out (including your business card) should have an offer on it. This is called direct response advertising (you are directly inviting a response).

In contrast, it is far more common to see image advertising. This is much less effective unless you are already established as a mega brand, a household name. Image advertising tries to be clever, often with a subtle message that is hard to decipher. Don't fall into the trap of image advertising.

A friend of mine in New York came up with a great line for his business card. It says, "Unique magical entertainment that makes events unforgettable and successful, guaranteed!" That just about says it all in one sentence! Isn't that far better than the dreadful and ubiquitous 'Magic for all occasions?'

## Keep in touch with your customers!

It is so much easier to sell to existing customers than it is to find new ones, but this simple reality seems to escape most magicians. They seem to spend most of their time trying to get new business, when every show can easily lead on to many more.

Bea in mind too that there is a lot less money involved in keeping customers than in acquiring new ones.

*How* should you keep in touch with existing clients?

A **newsletter** four times a year (quarterly). Include personal information (your new baby, the children are leaving school, your daughter broke her leg etc). believe it or not, your customers DO want to know this kind of stuff, so let them have it! It definitely makes you more 'human' and appealing too.

A **brochure** twice a year, if you have one. In the course of six months you will have likely added new services, and enhanced existing ones – tell your existing customers, even if they already have your ‘original brochure.’ Bear in mind too that your phone number, email address, or postal address may have changed since they had your original brochure.

**Article reprints.** If you have had a good write up, no matter how small the newspaper or magazine, make copies and send them to your customers. It will serve to reinforce in their minds how capable you are.

**A free magic trick.** Clients love ‘playing’ with magic. The trick doesn’t have to be expensive, in fact some of the cheapest ones are the best for this approach. The person receiving it will have a lot of fun with it, and will probably show others, who will inevitably ask, “where did you get that from?”

**A video.** If you have a promo video, you should definitely send your existing clients a copy. It will bring back memories of the show you did for them, and you will become fresh in their mind again. They will appreciate the thought too!

**A phone call.** Simple, but rarely done. Keep it brief, genuinely ask how they are, and let them know about some new features of your show, a high profile client you worked for recently, or a special offer you are running or plan to run.

## **Simple Formulas for your sales letters**

Over the years, the top guns in the advertising and marketing fields have tried just about every approach to get people to read their sales letters! The good news is that there are now some tried and tested ‘formulas’ that save you trying to reinvent the wheel. The following will help you to formulate your marketing materials quickly and easily:

**Sample Headlines to Use:**

**How to....**

**Discover the secret to...**

**10 ways to...**

**Warning! Don't..... until you.....**

**The secret of.....**

**FREE!**

**Some examples using the above 'formulas':**

Warning! Don't exhibit at another trade show  
until you've read this free report!

How to make your children happy!

The secret of doubling your sales this year

How to get your child to say "I Love You"

Why am I giving away magic tricks for FREE?

**Features tell, benefits sell**

Remember in your advertising copy (the main blurb), that features TELL, benefits SELL. Ask yourself, will the reader care about what I've just said? Does it prompt the reaction, "who cares" from the reader?



Use the phrase “which means to you...” as a link.

For example:

*I arrange everything, which means to you that you will get a hassle free experience.*

*I can levitate your child, which means to you that they will feel very special.*

*I only do clean comedy, which means to you that you don't have to worry about the show.*

## How to use 3 fold brochures

A great promotional tool that is inexpensive to produce but very effective, is the 3 fold brochure. Imagine a piece of paper either A4 or Letter in size, turned so that it is in the landscape orientation. If you then fold the paper into three equal ‘columns’ you have a 3 fold brochure!

You can design these with many inexpensive software packages on your home computer, and you can also print them as you need them using your home computer. They are also great because you can print on both sides, giving you plenty of scope to sell your services.

What should you include in your 3 fold brochure? Importantly at the top of the front page you should have an attention grabbing headline and an eye catching graphic or photograph.

Inside, it's best to keep to an uncluttered layout, using bullet points that indicate the features and benefits of what you offer.

Testimonials are a vital ingredient; you can't have enough of these because people do respond to testimonials when making a decision.

Finally, you should have a clear call to action stating explicitly what you want the reader to do. Do you want them to call or email you? Do you want them to request a free report? You decide where you want to take them next, just be specific.

## **Solving a common telephone problem**

One of the main challenges when following up interest is to get through to the right person, particularly if there is a secretary 'in the way.' Most secretaries screen calls to prevent 'bothering' their boss with unnecessary business. Some secretaries take this responsibility a little too far however.

You'll be pleased to know that there is a way around this...

All you have to do is act as if you have known the person a long time, and casually say something like, "Hi Linda, this is Andrew, is Bob there?" or "Hi Linda, this is Andrew calling for Bob." The 'normal' approach would be to say something like, "Hi Linda. How are you today? Is there any chance I could speak to Bob if possible?" Do you see the difference? Act business like, and get to the point quickly - it will demonstrate that you are serious, busy, and professional.

When accepting incoming calls, as we said in an earlier module, you *must* have a script to base your responses on, otherwise you will waffle, stumble, and be lost for the right thing to say.

If you are out of the office more than you are there, which of course is the ultimate aim, consider a professional answering service. These are invaluable at projecting the right image to your customers.

Think of it this way. If people call you, and you rarely answer, *you will lose business*. Answering services can be customised for your business so that not only is the phone answered quickly and in your company name, but also queries are handled professionally according to your wishes, and it gives clients a much better perception of you. These services are inexpensive too. Have a look in your local yellow pages.

## **Never thank a client for their time!**

Coming back to your general dealings with clients, a small but important point to pass on to you is not to thank clients for their time. We've all done it, but interestingly, studies have shown that psychologically you put yourself in a weaker position if you thank a client for their time.

You actually want to be on an *equal* footing with them, not as a humble little person who is begging for their business. We exaggerate the point, but it is far better to say something like, "It was great meeting you, I really enjoyed talking to you." If you think about it, you are doing THEM a favour by offering them a great service which you know they will appreciate if they decide to book you!

## **Managing your time**

This could be one of the most helpful sections to you in this module, as most of us don't know how to use our time wisely. Invariably the tasks we want to do get done first, and the important tasks that we are not keen about, get relegated to the bottom of a list somewhere.

So here is a very helpful strategy to make the best use of your precious resource of time:

1. Become *outcome* based, rather than focusing on 'to do' lists. What is your desired *outcome* for every task? Think about every job in this way, and it will seem like you accomplish much more.
2. Have clearly written goals, and an action plan so you know exactly where you want to be in the medium to long-term.
3. Have reward goals like a holiday, a new car etc as well as achievement goals ,i.e. to increase your business by 100% within a certain period.

4. Devise a weekly schedule, incorporating time for the following:

*Health related activities*

*Spiritual activities*

*Mental activities such as reading and meditation*

*External appointments*

*Outcomes to work on that week*

5. Devise a daily Schedule at the start of each day. First, write down the 6 most important outcomes for the day. Then decide on the length of time to devote to each item. Schedule these items in an orderly fashion throughout the day.

Always plan and include miscellaneous time for emails/interruptions. Be disciplined to check your emails only twice a day. Also, spend a minimum of an hour EACH day, but preferably more to promote your business.

The benefits of this time management will be fantastic – you will feel like you have actually accomplished something!

Another valuable general tip is to only touch a piece of paper once! In other words, don't move it around the desk hoping it will go away, deal with it once by doing whatever needs to be done! File it, throw it away, reply to it, just deal with it there and then!

## **Use Feedback Forms**

Feedback (or evaluation) forms are an invaluable way of getting repeat business, as well as to find out how you can improve your show. Amazingly, very very few magicians use them.

A feedback form can be any size you like. I have seen restaurant workers use a thin sheet of paper, and some corporate entertainers that used a full size sheet of paper.

What kind of information should you ask for on a feedback form? Primarily, you want to ask specific questions about your performance, to invite an honest evaluation.

The response might be a rating, perhaps on a scale of 1 to 5, or as a blank line where the respondent fills in their comments. The advantage with the rating method is that the form looks less daunting, and you will definitely get more people fill them in.

You should always have at least one or two lines for general comments, as many people want to make a specific point about something to which there was no related question.

## How to Market Yourself on the Internet

We covered the basics of internet marketing in an earlier module, and we know that many magicians feel that marketing on the internet doesn't work! In a way, they are right.

It all depends on HOW you approach it. Whilst marketing on the internet doesn't work for most people, direct marketing *via* the Internet DOES! There is a crucial difference.

Apparently, 90-95% of small business websites FAIL! That is a staggering statistic. Is it the Internet that doesn't work? No, of course not. Is that most people don't know how to use the internet to the best effect? Yes, absolutely.

A lot of importance is put on the number of visitors or hits to a site. This is important, but it's what you DO with those visitors that really counts.

For example, it's all very well having a pretty site that tells people what you do, but what you really want is bookings for your shows!

One way to benefit from the power of the internet is to offer some advice on a specialist subject. Supposing you want to promote corporate shows.

Ideally, you should offer some helpful information based content about some related aspect. For example, it could be an e-book about the top 10 mistakes made by corporate events planners, and how to overcome them. This is well within your capability to do, and once you have that information, you can either give it away free, or charge visitors to your site to read it.

When building your site, whether you do it yourself, or get someone else to do it, bear in mind that:

1. Readers attention spans are more limited online compared to reading a letter.
2. Headlines need to be larger, bolder online.
3. Build credibility with testimonials, your picture, and guarantees because people are more suspicious about online sites. Include all your contact info for the same reason.
4. Make sure it is pleasing to the eye, an appealing layout.
5. Eliminate 'me' focus. A common temptation is to focus on yourself. Your name in bold text at the top of the page may boost your ego but it won't work as a promotional tool.
6. Create a powerful **offer** – give people a *reason* to shop online rather than offline. The offer might be discounted services, extra bonuses etc.

A combination of traditional, off-line advertising, combined with advertising on the internet is the best way to promote the site itself.

**Some common website mistakes:**

1. Slow to load (people won't wait very long, they will simply click away). You will lose business.
2. Hard to navigate or too many choices.
3. Not scaled correctly. You shouldn't have to scroll from left to right.
4. Not easily read. Wrong colour combinations. There are so many variations of monitor sizes, browser types, graphics cards etc which means websites will look very different on different systems.
5. Not easily printable. People like to print websites to show others.
6. Bells and whistles that distract rather than add functionality – music, flash animations etc

**Well constructed websites will give you:**

1. Good positioning – in a conventional ad you can also put your website address. This then enables you to sell them your services without even having to speak to them. They can find out about you in a non-threatening way.
2. Added credibility – good websites add credibility, and they show you are professional and serious.
3. Ability to provide instant information – potential customers can instantly find out more info about you.
4. Gives another method of contact in addition to phone and fax. Some people prefer websites and emails to any other method of communication.

5. Automation – You can send out newsletters, info, responses etc automatically, even book shows. You can also have a guestbook to gather testimonials.
6. The ability to offer multimedia presentations. Powerful promotional tool.

One last tip to give you is don't forget to put your contact number on every page of the website, so that if people print out the page, your contact details are there for them.

## **When You Are Famous...**

Whether or not you want to be famous, this is an often forgotten side effect of being high profile and successful.

Of course, there are degrees of fame, or perhaps more accurately different *types* of fame. You could for example be famous locally, within your own town. Maybe you have performed your own shows there, appeared in the local newspapers, switched the Christmas lights on in your town or city and so on. That kind of fame is great, and will probably give you a real boost, but don't let it go to your head!

You can also be famous nationally, and internationally. Some countries have nationally known magicians who are a household name within the country, but who are relatively unknown outside the country. Magicians who are known internationally in many countries are very few in number, you can probably count them on the fingers of one hand in fact, and usually the reason for their widespread fame is because of many high profile TV appearances, large scale tours, or years spent in Las Vegas where tourists from all parts of the globe abound.

Another type of fame is what some magicians call 'magic magazine heroes.' These are individuals who have a degree of experience in magic, perhaps with a specialty act, and who are regularly featured in magic magazines, but who are unknown *outside* the field of magic.



These guys are regular speakers at magic conventions and derive most of their income from selling videos, lecture notes, and so on to other magicians. Nothing wrong with that, it's just a different type of fame.

The only time this type of fame becomes a problem is when magazine heroes *think* they are world famous outside of magic. Sometimes this happens, and it becomes a bit silly as they think they demand to be treated like superstars!

To be honest, the most difficult performers to work with are those that *think* they are famous. Maybe they are fairly new to the entertainment business, and have featured in some high profile gigs or a few TV appearances. There is simply no comparison to the veteran (in experience not age) performers who have 'served their time.'

When you start to get noticed, don't fall into the same trap as some magicians who think they are very special, and suddenly start to be demanding of everyone around them! You still have a long way to go.

Sometimes you will be asked to perform on the same bill as some very well known performers, and it's tempting to try and ride along on the merit of their fame. Don't! You'll gain much more respect, and future bookings if you keep your head down, do a good show, and don't cause any problems.

Whilst we are on the subject of performing with well known artistes, perhaps as a support act, or on a variety show, here are some tips to *keep* you in business:

Be humble and easy going around everybody – whatever the type of show. Production managers have enough problems to deal with without you making unreasonable requests of them.

Keep whatever props you use simple, and have back-ups. The more props you have, the more there is to potentially break, get damaged, lost, stolen etc.

Also, make sure you know where your props are at any given time. For one thing, you don't want to be searching for something at the time when you are being asked to go on, and secondly, many people with access to the stage or wings will be curious about your props, and the temptation to 'play' with them whilst you are not there is often too much to resist.

When you are backstage, stay out of the way of other people working, even if you are intrigued by what they are doing, or they seem friendly. There are many potential dangers in that environment if you are not aware of them, and the stage and support crews want to (and need to) get on with their jobs.

If you see a performer who you have idolised since you were a kid, you must act like a professional fellow worker rather than being star struck. Don't be naïve or act like you are new to the business even if you are.

Never act like a fan (even if you are) – act like a professional. Don't thank the headline act for their time, or for using you. You want to be accepted *psychologically* on the same level as everyone else, not as someone who can't believe they have been given a lucky break!

Don't go into other 'Stars' dressing rooms unless specifically invited. If you are invited, don't out stay your welcome.

Accept the fact that sometimes you won't even get to meet the headline act. Often they have to leave straight after the show to go to the next venue, to do interviews, or for some other reason.

Always use the time you are allotted for a sound and lighting check. It's important to get the feel of the venue, get levels right for yourself in the monitors, and become familiar with the microphone provided.

Further on the technical side of things, avoid having complicated sound or light cues. It is not worth the risk of it getting screwed up – count on the fact that it probably will be sooner or later.

Nearly always, technicians are not as attentive with support acts as they should be. They invariably view support acts as a hassle, something to be gotten out of the way before the headliners come on.

Never say, “for my last trick....” The audience might start applauding or shouting out in appreciation that you are finishing, and you can’t blame them because they are waiting for the main act.

Deal with hecklers straight away, firmly. Tell hecklers, “You do NOT want my undivided attention!”

If you want to get a picture with the headliners or star of the show for your own promotional purposes (and you should), tell the road manager/production manager that you would like to get a picture with the star for your scrapbook. Don’t say you are their biggest fan. Don’t approach the star yourself unless they are really approachable and you know them well. Don’t assume! The stars don’t owe you anything.

If you are unsure of how to get these kinds of shows, contact the local theatres and ask to speak to manager. Tell them you have an act that is suitable as an opening act. Ask if they use opening acts. Tell them that you can save them on travel and hotel costs because you are local. Ask them, if you could put 50 people on seats, would they book you? Ask all your acquaintances if they will support you by coming. That is a powerful proposition for a theatre manager or promoter.

Buy a block of tickets directly from them so they know you have bought the tickets. Also, tell your existing clients when the gig is confirmed, they may want to come and see you. Don’t pressurise them to come though.

Ask the promoter what their budget is to gauge how much you should be charging for the gig – it could be anything from several hundred to several thousand pounds. Bear in mind that the credibility you will gain from this type of job is probably worth more to you than the fee anyway.

The way you are introduced in this setting is important. One way that subconsciously helps to win over an audience, is to ask someone to announce you in the following manner:

“Ladies and gentleman, please welcome The Bee Gees  
very special guest, (your name).”

Remember, the audience has come to see the artist, not you, but if you are the artists *special guest*, it immediately elevates you, as if it's a personal recommendation that they pay attention to you. Whatever you do, make the introduction very simple.

Well, you have made it to the end of the course, and you are now well equipped to make money from magic, or if you prefer, to simply entertain your friends and family!

If your aim is to make a successful business from magic, remember that any worthwhile business takes effort, sacrifice, and time. There are no shortcuts. Having said that, you have received instruction from one of the worlds leading authorities on the subject, Paul Daniels, and that will prove invaluable to you.

Do try and team up with other like minded magicians for mutual encouragement. It can be a real boost for you during the times when you feel frustrated, a little down, or when things just don't seem to be going your way.

We encourage you to re-read the entire course again, as soon as possible, as there will be many things you missed first time around. Also, with the knowledge you have gained so far, you will look at the course material in a different light.

As publishers of this course, from time to time we come across further opportunities to help you in this field of magic, and we will let you know as and when these occur.

Occasionally, there are special magic seminars and events that are suitable for you, and we are often able to negotiate special rates on your behalf. This is all part of our commitment to helping you succeed.

Having your own business is very rewarding, and when you are passionate about the subject, you will wonder how you ever spent years commuting in and out of the city to a job you hated!

As one motivational speaker put it: The worst days of those who love what they do are still better than the best days of those who don't!

How true that is. So let no one dissuade you from your ambitions in life. Persevere, and sooner or later your efforts will pay off.

We wish you the very best, whatever you decide to do with your new found skill...

Some final thoughts to leave you with:

***Something terrible happens when you  
don't take ACTION – Nothing!***

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The late Nate Leipzig, a wonderful magician once commented:

***“People don't mind being fooled by a gentleman.”***

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***Be determined to work IN your business,  
not just ON it.***

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**And our final words to you are:**

**M**ake

**A**

**G**reat

**I**ncome from

**C**onjuring!